

*Mr. Grayson*

# The Musical World.

THE WORDS OF ART APPEARS MOST BRILLIANT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENHANCES WHATEVER IT EXPRESSES."—Goethe.

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VOL. 45—No. 24.

SATURDAY, JUNE 15, 1867.

PRICE { 4d. Unstamped.  
5d. Stamped.

## ROYAL ITALIAN OPERA, COVENT GARDEN.

THIS EVENING (SATURDAY), JUNE 15TH,

"DON GIOVANNI."

Zerlina, Mdlle. Adelina Patti; Elvira, Madame L. Sherrington; Donna Anna, Mdlle. Fricci; Don Giovanni, Signor Cogni; Leporello, Signor Ciampi; Masetto, Signor Tagliacico; Il Commendatore, Signor Capponi; and Don Ottavio, Signor Mario.

CONDUCTOR . . . . . Mr. COSTA.

## PROSPECTIVE ARRANGEMENTS.

Mdlle. Adelina Patti.

On MONDAY NEXT, June 17th, "LUCIA DI LAMMERMOOR."

Mdlle. Pauline Luces.

On TUESDAY NEXT, June 18th (for the last time this season), "PRA DIAVOLO."

Mdlle. Pauline Luces, Signor Graziani, Signor Mario.

On THURSDAY NEXT, June 20th (for the first time this season), "LA FAVORITA."

Mdlle. Adelina Patti.

On FRIDAY, June 21st (being the last occasion on which it will be given this season), "LA SONNAMBULA."

Mdlle. Pauline Luces.

On SATURDAY, June 22nd, "DON CARLOS."

"Romeo and Juliet."

Gounod's last new Opera, "ROMEO AND JULIET" (founded on Shakespeare's Play), is in rehearsal, and will shortly be produced.

## HER MAJESTY'S THEATRE.

Third Appearance of Mdlle. Christine Nilsson.

THIS EVENING (SATURDAY), June 15th, will be performed Gounod's Opera,

"FAUST."

Faust, Signor Gardoni; Mephistopheles, Signor Pandolfini; Valentin, Mr. Santley; Wagner, Signor Bosi; Siebel, Mdlle. Trebelli-Bettini; Martha, Mdlle. Bauermeister; and Margherita, Mdlle. Christine Nilsson (her first appearance in that character).

CONDUCTOR . . . . . Signor ARDITI.

"Les Huguenots."

MORNING PERFORMANCE, MONDAY NEXT, June 17th, commencing at Two o'clock. Raoul de Nagis, Signor Mongini; Valentine, Mdlle. Titiens.

"Faust"—Mdlle. Christine Nilsson.

TUESDAY NEXT, June 18th, "FAUST." Margherita, Mdlle. Christine Nilsson (her second appearance in that character).

Mdlle. Christine Nilsson.

NOTICE.—From the very numerous requests at the Box-office for a repetition of the Opera of "LA TRAVIATA," the Director has the honour to announce that Mdlle. Christine Nilsson will appear as Violetta on Thursday next, the 20th instant.

"La Traviata."

THURSDAY NEXT, June 23rd, Verdi's Opera, "LA TRAVIATA." Alfredo, Signor Gardoni; Germont Giorgio, Signor Pandolfini; Violetta, Mdlle. Christine Nilsson.

Production of "La Forza del Destino."

SATURDAY, June 25th, Verdi's Grand Opera, "LA FORZA DEL DESTINO." Titien, Trebelli-Bettini, Santley, Gassier, Rokitsky, Hohler, Foll, Bosi, Mongini. Conductor Signor Arditi.

Pit Tickets, 7s.; Pit Stalls, One Guinea; Reserved Box Seats, Half-a-Guinea; Amphitheatre Stalls, 1s. and 2s.; Gallery, 1s. 6d.; Private Boxes in the Upper Circle, One Guinea.

Boxes, Stalls, and Tickets may be had at the Box-office of the Theatre, which is open daily, under the superintendence of Mr. Nugent, from Ten till Six; and at the principal Librarians' and Musicsellers'.

## ONLY MORNING PERFORMANCE THIS SEASON.

MONDAY NEXT, June 17th. Commence at Two o'clock.—Meyerbeer's Grand Opera, "LES HUGUENOTS." Mongini, Gassier, Santley, Rokitsky, Foll, Bosi, Trebelli-Bettini, Sinico, Titien.—HER MAJESTY'S THEATRE.

MISS KATHLEEN RYAN will play, at Westbourne Hall, Westbourne Grove, Bayswater, on the 17th instant, a Duet for Piano-forte and Harp with Miss VIVIAN TROUT.

CRYSTAL PALACE.—The GRAND FESTIVAL BENEFIT CONCERT, in aid of the RESTORATION FUND, under the most distinguished patronage, on WEDNESDAY WEEK, June 26th.

Guinea Stalls, Half-guinea Tickets, and 5s. admissions at the Festival Ticket Office at the Palace and at Exeter Hall. Cheques or Post Office orders payable to George Grove, Crystal Palace, Sydenham, S.E.

## HEREFORD MUSICAL FESTIVAL,

AUGUST 29th, 30th, 31st, and 1st, 1867.

Madame LIND-GOLDSCHMIDT. Miss JULIA ETON. Mr. TOWNSEND SMITH.  
Miss EDITH WYNNE. Madame PALEY-WHITLOCK. Mr. SANTLEY.  
Mdlle. TITIENS. Mr. SIMS REEVES. Mr. WEISS.

Conductor—Mr. TOWNSEND SMITH.

Programmes will be forwarded by the Hon. Sec., G. Townsend Smith, The Close Hereford.

## NEW PHILHARMONIC CONCERTS, ST. GEORGE'S

Hall, Langham Place, Regent Street, Conductor, Professor WYLDE, M.A. Doc. Beethoven's Grand Symphony in A, No. 7; Hummel's Piano-forte Concerto in A flat; Mendelssohn's Violin Concerto in D; Overtures by Weber and F. Schir.

PROGRAMME of the PUBLIC REHEARSAL, THIS AFTERNOON, JUNE 18, and CONCERT OF THE PUBLIC REHEARSAL, THIS AFTERNOON, JUNE 19.—Artists—Madame Trebelli-Bettini, Miss Kate Roberts, Heri Amer, and Signor Mongini (of Her Majesty's Theatre). Part I. Overture, Nicolo da Lapi; Schir: Aria, Madama Trebelli-Bettini—Mongini; Concerto, Violin, Heri Amer—Mendelssohn: Aria, Signor Mongini—Rossini; Duetto: Mme. Trebelli-Bettini and Signor Mongini—Meyerbeer: Symphony in A, No. 7—Beethoven. Part II. Concerto in A flat, Piano-forte, Miss Kate Roberts—Hummer; Aria, Madama Trebelli-Bettini—Weber: Aria, Signor Mongini—Verdi; Overture—Weber. Tickets for the Public Rehearsal, 3s., 4s., 7s.; a few reserved Stalls at 10s. Tickets for the Evening Concert, 3s.; Balcony, 5s., 7s.; first row Balcony and Aria Stalls, 10s., 12s.; to be had at the office, St. George's Hall, Langham Place; E. Olivier & Co.'s, 19, New Bond Street; Hutchings & Romer's, 9, Conduit Street, Regent Street; Mr. Anat's, St. James's Hall; and Keith, Prowse, & Co.'s, Cheapside.

W. GRAEFF NICHOLLS, Hon. Sec.

BY SPECIAL DESIRE.—PHILHARMONIC SOCIETY.—Conductor Mr. W. G. Cusins.—NEXT CONCERT, MONDAY EVENING, JUNE 17. The Walpurgis-Nacht (Mendelssohn), Choral Fantasia (Beethoven), Symphony E flat (Spohr), Piano-forte, Madame Arabella Goddard. Vocalists: Mdlle. Titien and Mdlle. Drasill, Mr. Wilford Morgan and Mr. Santley. Reserved Seats, 18s.—L. COCK, ADDISON, & CO., 63, New Bond Street. N.B.—Entrance by the d or in Hanover street.

BY SPECIAL DESIRE.—MADAME ARABELLA GODDARD will play Beethoven's CHORAL FANTASIA at the PHILHARMONIC CONCERT on MONDAY EVENING.

BY SPECIAL DESIRE.—PHILHARMONIC SOCIETY.—Mdlle. TITIENS will sing "SOFTLY SIGHTS" (Der Freischütz) and the celebrated "BENEDICTUS" (Beethoven), on MONDAY EVENING, JUNE 17. Stalls 12s.

UNDER THE IMMEDIATE PATRONAGE OF  
H.R.H. THE PRINCE OF WALES, and H.R.H. THE PRINCESS OF WALES.  
H.R.H. THE DUCHESS OF CAMBRIDGE.

H.R.H. THE GRAND DUCHESS OF MECKLENBURG-STRELITZ.

His SERENE HIGHNESS THE PRINCE DE TECK.

H.R.H. THE PRINCESS MARY ADELAIDE DE TECK.

MR. BENEDICT'S THIRTY-SECOND ANNUAL GRAND MORNING CONCERT, at the ST. JAMES'S HALL, on MONDAY, JUNE 24. The full Programme is now ready. Immediate application for the few remaining Stalls and Reserved Seats is solicited, at the principal Musicsellers' and Librarians'; at Mr. Austin's, 28, Piccadilly; and at Mr. Benedict's, 2, Manchester Square, W.

## MR. GANZ'S MORNING CONCERT on Tuesday,

June 18, at three o'clock, at DUDLEY HOUSE, Park Lane (by the kind permission of the Earl of Dudley). Artists:—Mesdames Louisa Pyne, Enequist, Fanny Holland, Susan Pyne, Elton, and Liebhart; Messrs. Reichardt, Cibatella, Caravaglia, Jules Lefort, Weisz, Straus, Payne, N. Mori, Hann, Master Cowen, Messrs. Benedict, Radegonde, and Ganz. Stalls, One Guinea; Unreserved Seats, 10s. 6d. to be obtained of the principal Musicsellers, and of Mr. WILHELM GANZ, 12, Queen Anne Street, W.

[June 15, 1867.]

**MADAME ARABELLA GODDARD'S PERFORMANCE OF MENDELSSOHN'S SONGS WITHOUT WORDS.** — Madame ARABELLA GODDARD has announced that she will perform a Selection of the Songs Without Words, by Mendelssohn, at ST. JAMES'S HALL, on Thursday Morning, June 28th. The selection will comprise two or three of the favourite numbers from each book, and will be divided into three parts, between which Madame SAINTON-DOLBY will sing some of Mendelssohn's most favourite Lieder. To commence at three o'clock. Halls, 5s.; Balcony, 3s.; Tickets, 2s. and 1s. To be had of Mr. Austin, St. James's Hall; of Boosey & Co., Holles Street; and the principal Musicsellers.

**MADAME SAINTON-DOLBY'S BALLAD CONCERT.** — MADAME SAINTON-DOLBY will give a **BALLAD CONCERT**, at ST. JAMES'S HALL, on Wednesday morning, June 19th. Vocalists—Madame Maria Vlida, Miss Louisa Pyne, Madame Sherrington, Miss Edith Wynne, Mdlle. Liebster, Madame Emmeline Cole, the Misses Wells, Miss Elizabeth Philip, Mdlle. Sainton-Dolby; Mr. Cummings and Mr. Montem Smith, Signor D'Antonini, Mr. Chaplin Hulme, and Mr. Wm. Instruments—Violin, M. Sainton; violoncello, Signor Bottesini; piano-forte, Madame ARABELLA GODDARD, Conductor, Mr. J. L. Hatton. The programme will include a selection of old and new songs, and ballads, and a few glee and part-songs. Madame Vlida will sing for the first time in English, "Home, sweet home," and "The Last Rose of Summer." Madame Sherrington will introduce her very successful new song, "Clochette;" Madame Sainton-Dolby will sing an entirely new song, written for the occasion by Miss Virginia Gabriel, entitled "One at Home," and Arthur Sullivan's celebrated song, "Will he come?" Stalls, 7s. each; Balcony, 3s.; Seats, 2s. and 1s. Tickets to be had of Messrs. George Dolby & Co., 230, Regent Street, W.; Mr. Austin, 28, Piccadilly; and Boosey & Co., Holles Street.

Under the Patronage of  
LORD FOLEY, LADY FOLEY, THE RIGHT HON. LORD LINDSAY,  
LADY LINDSAY, SAVILLE ECKERSLEY, Esq., M.P.

**M**DLLE. ANNA KUPER has the honour to announce that her **FIRST GRAND EVENING CONCERT** will take place on Monday, June 17th, 1867, at the BEETHOVEN ROOMS, at Eight, with the assistance of the following eminent Artists:—Mdlle. Ida Gillies, Mdlle. Goldammer, Miss Lucy Franklin, Mr. Alfred Hemming, Mr. Standing, and Signor Bellini. Piano, Mdlle. Anna Kuper; Violin, Mr. John Peck; and Violoncello, Herr Schubert, Conductor, Herr Lehman. Tickets, 10s. 6d.; at Messrs. Cramer & Co.'s, Regent Street.

**No. 1, STRATTON STREET, PICCADILLY.**  
(By the kind Permission of Miss BURDETT COUTTS).

**M**R. CHARLES FOWLER'S PIANOFORTE RECITAL, the Last Week in June, under the most Distinguished Patronage, Mdlle. Slinco (by permission of J. Mapleson, Esq.) will sing the vocal part of the novelty in composition—a **Sonata Duo** for the Piano and a Soprano Voice, by Mr. Fowler. Further particulars shortly. Tickets, One Guinea and Half-a-Guinea; at Mitchell's Royal Library, 33, Old Bond Street.

**M**R. JOHN THOMAS'S GRAND ORCHESTRAL CONCERT, ST. JAMES'S HALL, WEDNESDAY EVENING, June 19th, at half-past Eight o'clock; when will be performed (for the first time in London) his new work, "THE BRIDE OF NEATH VALLEY," by the following eminent vocalists:—Miss Edith Wynne, Madame Sainton-Dolby, Mr. W. H. Cummings, and Mr. Lewis Thomas. Full Orchestra, Band of Harps, and United Choirs. Mr. John Thomas will perform his Harp Concerto in E flat, with orchestral accompaniments, and also his Duet in E flat minor, for two harps, with Mr. J. Blair Chaterton, Conductor, Mr. Henry Leslie, Principal violin, Mons. Sainton. Applications for Sofas Stalls, £1 1s. to be made to Mr. John Thomas, 53, Welbeck Street, Cavendish Square, W. Tickets, 10s. 6d., 5s., 2s. 6d., and 1s.; at the principal Music Warehouses, and at Austin's Ticket Offices, Regent Street, and Piccadilly.

**M**R. WEBER, Resident Organist, German Chapel, St. James's Palace, begs to announce his **MORNING CONCERT** at ST. GEORGE'S HALL, Thursday 20th June, Three o'clock. Vocalists—Emily Spiller, De Courcy, Abbott, Mehlhorn, Stephan. Instruments—Marie Weber, Ries, Daubert, Oberthür, Weber. Organ—F. Weber. Tickets, 7s., 5s., 3s., at the principal Musicsellers, the Hall, and of Mr. Weber.

**M**DLLE. ENEQUIST has the honour to announce that she will give an **EVENING CONCERT** on Friday 21st June, at 49, Grosvenor Place (by kind permission of Mrs. Warner), on which occasion she will be assisted by eminent artists. Tickets, One Guinea each, to be obtained of Mdlle. Enequist, 11, Golden Square, W.

**M**DLLE. MARIOT DE BEAUVOISIN'S GRAND EVENING CONCERT, ST. GEORGE'S HALL, Langham Place, Regent Street, Wednesday, July 3, to commence at Eight o'clock. Full particulars next week.

**M**ISS ELEANOR ARMSTRONG begs to announce that her **CONCERT** will take place at 24, BURLINSON'S GRAND EVENING CONCERT, ST. GEORGE'S HALL, Langham Place, Regent Street, on Saturday Morning, June 22d, at Three o'clock. Tickets, 10s. 6d. and 1s.; to be had of Messrs. Cramer & Co., Regent Street; and of Miss Eleanor Armstrong, 60, Burlington Road, St. Stephen's Square, W.

**T**HE FIRST of HERR LOUIS ENGEL'S ANNUAL MATINEES MUSICALES will take place on Thursday, June 20th, in Earl's Terrace, Kensington (by kind permission). Further details shortly. Tickets, One Guinea each, at Messrs. Chappell & Co.'s, 50, New Bond Street; and at Herr Engel's, 62, Mount Street, Grosvenor Square.

**POSTPONEMENT.**

**M**DLLE. RITA FAVANTI'S CONCERT, announced to be given at the BEETHOVEN ROOMS, is unavoidably postponed, owing to a domestic bereavement.

#### ADDRESS:

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[AT PRESENT IN TOWN.]

**W**ANTED by an English Lady, pupil of the first Masters of London, Paris, and Florence, a **PERMANENT ENGAGEMENT** to SING in a CHURCH CHOIR, either in town or country. Address, stating parson, "S. J." Edmund's Library, Brixton Road, S.

"**I NAVIGANTI**" ("The Mariners"), Trio by Signor RANDEGGER, will be sung at Benedic's Concert, June 24th, by MADAME TREBELL-BETTINI, SIGNOR BETTINI, and S. R. SANTLEY.

**M**ISS JULIA ELTON will sing Signor RANDEGGER'S admired Cradle Song, "PEACEFULLY SLUMBER," at Herr Ganz's Concert, Dudley House, June 18th; and at Mr. Archer's Concert, Willis's Rooms, June 17th.

**M**ISS ROBERTINE HENDERSON will sing BENEDICT'S popular song, "ROCK ME TO SLEEP," at Greenwich, June 20th.

**M**ISS KATE GORDON will play ASCHER'S Romance, "ALICE," ASCHER'S "L'AMOUR DU PASSE," and WALLACE'S Galop, "THE CZAR," at her Evening Concert, June 25th.

**M**ISS MARY WEBER will play Mr. F. WEBER'S NOTTURNO in E flat, at the Composer's Morning Concert, St. George's Hall, Thursday, June 20th.

**M**ISS FLORENCE DE COURCY will sing WALLACE'S "SONG OF MAY," at Mr. F. Weber's Morning Concert, St. George's Hall, Thursday, June 20th.

**M**R. REICHARDT will sing "THE REPROACH" ("Si vous n'avez rien à me dire"), composed by M. GOLDBECK, at Mdlle. Enequist's Concert, June 21st.

**M**R. WALTER MACFARREN, M. SAINTON, and SIGNOR PIATTI will play KATE THOMSON'S Trio in D minor, at Mr. Walter Macfarren's Third Matinée, at the Hanover Square Rooms, THIS DAY (Saturday), June 15th.

**M**MR. WILFORD MORGAN will sing his immensely popular song, "MY SWEETHEART WHEN A BOY," on June 8th, at St. George's Hall; and at all his Engagements during the Season.

"Mr. Wilford Morgan gave 'My Sweetheart when a Boy' so exquisitely that he was recalled." —Morning Advertiser.

"Mr. Wilford Morgan (of whose very successful *debut* at a Philharmonic Concert we lately had occasion to speak) sang a pretty song, composed by himself, 'My Sweetheart when a Boy,' displaying vocal qualities which probably come nearer to Mr. Sims Reeves than any other English tenor of the day." —Globe.

"Mr. Wilford Morgan was encored with his own song, 'My Sweetheart when a Boy.'" —Morning Star.

**M**MR. ALFRED HEMMING will sing "THE MESSAGE," and "ALICE, WHERE ART THOU!" at Tewkesbury, July 4th.

**M**MR. ADOLPHE GANZ begs to announce that he still continues to score Operas, Cantatas, and Single Arias, for Full or Small Bands, on moderate terms. Apply to MESSRS. DUNCAN DAVISON & CO., Music Publishers, 244, Regent Street; or at Mr. A. Ganz's residence, 37, Golden Square.

**M**MR. CHARLES HALL (Musical Director of the Royal Princess's Theatre) continues to impart instruction to Professional Pupils in the Art of Singing for the Stage.—Residence, 199, Euston Road, N.W.

**M**MR. KING HALL, Solo Pianist and Accompanist (late of the Royal Academy of Music), receives Pupils at his residence, 199, Euston Road, N.W., where applications respecting Concerts, Soirées, etc., are respectfully requested to be addressed.

#### "THE BRIDE OF NEATH VALLEY."

**M**MR. JOHN THOMAS'S New Cantata will be performed, with Full Orchestral Accompaniments, at ST. JAMES'S HALL, Wednesday Evening, June 19th. Tickets at LAMBETH COCK, ADISON, & CO.'S, 63, New Bond Street.

Just Published, in One Vol. 8vo, with numerous engraved Musical Specimens and Examples, price 10s. 6d. cloth,

**SIX LECTURES** on HARMONY, delivered at the Royal Institution of Great Britain, before Easter 1867. By G. A. MACFARREN. London: LOOMANS, GREEN, & CO., Paternoster Row.

**A**LICK GRÆME. Ballad. Written and composed by AUGUSTA MAYRICK, composer of "Mary Hamilton." Price 1s. London: BOOSEY & CO., 28, Holles Street.

A MANUAL FOR COMPOSERS,  
MUSICAL DIRECTORS, LEADERS OF ORCHESTRAS, & BANDMASTERS.

BY F. J. FETIS,

Chapel Master of His Majesty the King of the Belgians, Director of the Conservatory, Knight of the Legion of Honour, &c. Translated from the original

By WELLINGTON GUERNSEY.

(Continued from p. 334.)

SECTION III.—ON BRASS INSTRUMENTS.

CHAPTER X.

*Of the Horn and its varieties.*

137. The horn is the brass instrument mostly employed in instrumentation, because its resources are extensive, and its sounds are more easily modified in the various shades of *forte* and *piano*. Its compass is nearly four octaves.

138. In the horn there are what are called natural notes, because they are produced by simply blowing into the tube of the instrument, with various modifications of the lips upon the mouth-piece. These are also called *open notes*.

*Table of open notes on the Horn.*



The notation of these sounds, such as they are seen above, is established by custom; however, it does not represent in reality the diapason of notes in the key of C, for the notes of the horn sound an octave lower, so that the real notation should be as follows:—



139. The other notes of the horn are called *artificial* or *closed notes*, being produced by the introduction of the hand into the pavillon or bell of the instrument. The hand, acting more or less on the lower orifice of the tube, modifies the natural notes of the instrument so as to give them the intonation of intermediary notes, thereby obtaining an almost perfect chromatic scale.

*Chromatic scale of the Horn.*



The artificial notes which can only be obtained by completely closing up the tube with the hand, are of very bad quality, and produce a most disagreeable effect in instrumentation. They are only partially employed in solos.

*Table of the most defective notes of the Horn.*



140. The horn can produce lower notes than the C previously given as the limit of its compass; but there are few executants who can produce them with any great power. The following notes can only therefore be regarded as exceptional instances.



141. If the horn were restricted to the good notes mentioned above, the instrument would almost be valueless in any other key than C; but by means of the crook which is applied and which lengthens more or less the tube, the natural key of the instrument can be transposed to every key of the chromatic scale. By this means the good notes are heard in every key, although played as if in the key of C.

*Examples of the Transposition of the Horn in every key.*

*In lower B flat.*



*In lower C.*



*In D.*



*In E flat.*



*In E.*



*In F.*



*In G.*



*In A ♯.*

*Effect.*

*In A.*

*Effect.*

*In upper B ♯.*

*Effect.*

*In B.*

*Effect.*

*In upper C.*

*Effect.*

(To be continued.)

VIENNA.—Mdlle. Antonie Labitzky, from the Frankfort Stadttheater, and daughter of the well-known conductor, has been singing at the Carl-theater with undoubted success.—Mdlle. Gallmaier has recovered from the accident with which she met some short time since, and continues to appear every evening in *Die Grossherzogin von Gerolstein*.—The raw, and almost autumnal, weather has proved so propitious to Theatres and Music Halls, that the receipts for May were equal to those for December. This was a very satisfactory state of things for the different managers, but, on the other hand, the numerous vocal associations of the capital came, more or less, to grief, on the trips they took last month. The members would leave early in the morning, singing and in the highest spirits, but the poor fellows generally returned in the evening dumb as fishes, and with noses blue from the cold, having been drenched to the skin, or buried in a snow storm in the midst of the hills.—According to what may be considered trustworthy authority, Sig. Salvi has received a most flattering letter, from a very high quarter, praising him for his past exertions, and promising that he shall still continue as manager in the new Operahouse as he has been in the old. This will, doubtless, make up, in some degree, for the frequent and malicious attacks which are published against him in the Viennese papers, and which are often not merited.—Herr Herbeck has been seriously ill, but is, at present, quite well again.—The new venture of a People's Theatre, under the management of Herr Löpl, came lately to an end, after the modest number

of three performances, the last of which was given to a beggarly account of empty boxes, pit, and gallery. Despite of this, similar establishments, under the names of "Singspielhallen," "Volks-theater," and "Restaurations Chantantes," keep springing up like mushrooms. A certain Herr Berg, editor of the comic paper entitled *Kikeriki*, has obtained a licence for a place of this sort, thanks to the intercession of Herr Beust, the Minister of State.—A concert for the benefit of the Schubert Monument Fund was to be given on the 27th ult., by the Männergesangverein, in conjunction with Herren Joseph and Eduard Strauss.—The labours of the various artists employed on the embellishment of the Imperial Operahouse are progressing satisfactorily. The medallions in the panels of the window-openings, painted by Professor Radnitzki, Herren Cesar and Preleuthner, are completed; the same is the case with the busts in the saloon by younger artists; the bas-reliefs by Preleuthner, for the stairs leading to the boxes; and the marble statues, by Professor Ferrari, for the Court staircase. Nearly completed are the models of the large Pegasus groups by Pilz; a group, the size of life, for casting; the models of the seven statues for the grand box staircase, by Herr Joseph von Gasser. The models of eight marble statues, by Herr Hanns Gasser, are already finished, and the statues themselves commenced. The models, also, for the proscenium, auditorium, pit, and ceiling; as well as for the ceiling and arching of the other decorated parts of the house, for the chimney pieces and ornaments on the portals—the former in Carrara, the latter in Grisignano and Monimano marble—are likewise completed. Finally, Professor Hähnel is busy with the models for the sculptorial decoration of the *loggia*. In the pictorial department the decoration of the roof of the *loggia*, and a painting for the façade, by Professor von Schwind, are finished, while the remaining paintings will be so in the course of the present year. The ornamental work by Herr Sturm is nearly finished. The cartoons, by Professor Schwind, for the lunettes of the saloon, illustrating scenes from the operas of celebrated masters, whose busts will be placed near them, and for two paintings for the ceiling are completed, and are being carried out. The cartoons, also, by Professor Edward Engerth, for the frescoes in the Imperial suite of rooms, are ready, and the frescoes themselves begun. The same is true of the cartoons, "Orpheus," by Professor Edward Engerth, and "Iphigenie," by Professor Swoboda, for both staircases leading to the Imperial boxes and of those for the grand public box staircase ("Opera Seria," "Opera buffa," and "Ballet," by Herr Dobiaschofsky). The allegorical paintings on the roof of the auditorium (the Feelings awakened by Music, with emblems of the latter) are, with the exception of those of the proscenium ("Day and Night"), finished, having been executed according to the designs of the late Herr Rahl, by his pupils Herren Griepenkerl and Bitterlich. The paintings will be fixed in their places directly the ceiling is ready. The coloured sketches for the two drop-scenes ("Orpheus," designed by the late Herr Rahl, and "The various Kinds of Music," by Herr Lantberger) are likewise completed. They also are by Herren Griepenkerl and Bitterlich. The compositions, by Matjera, for the ceilings of the Imperial suite of rooms, are finished, and sketches for eleven lunettes of the entrance vestibule in progress.

BADEN-BADEN.—The Italian operatic season will commence on the 8th August, and conclude on the 14th September. The following operas will be given:—*Faust*, *Il Barbiere*, *Linda di Chamouni*, *Crispino e la Comare*, and *L'Elisir d'Amore*.

BERLIN.—On the 25th ult., the members of the Sing-Academie gave a special performance in celebration of the fiftieth year that their director, Professor Grell, has belonged to the Association. The Queen wrote to the Professor, expressing the interest she took in the event. When the hero of the day entered the hall, the audience and the singers rose, the latter striking up the "Gloria" from his sixteen-part Mass. Professor Beilermann then spoke a few words to the effect that their appreciation of what Professor Grell had done for art was to be expressed by thanksgiving to the Dispenser of all Good, and, therefore, "Glory to God on high" was the first thing sung. This was followed by a Festival-Cantata, during which some fair solo singers handed the respected master—who has long been decorated with the order *pour le Mérite*—a golden laurel wreath. The remaining compositions were by former directors of the Institution: Fasch, Zelter, and Rungenhagen. The performance wound up with Grell's "Te Deum." At the conclusion of the concert, a beautiful album, containing the portraits of all the members of the Association, was presented to the Professor; there was afterwards a banquet.

## ROYAL ITALIAN OPERA.

Whatever may be the differences of opinion among musical critics with respect to the deserts of Verdi's last new opera, it must be generally admitted that in producing it with extraordinary splendour and efficiency, Mr. Gye has not only redeemed an important pledge to his subscribers and the public but added a new grand spectacular work to his repertory which may prove attractive for a series of representations both this year and in after seasons. That *Don Carlos* would ever appeal to the tastes of a certain number of those who frequent the Royal Italian Opera nobody previously acquainted with it believed for a moment. But although a special class among the supporters of this great establishment have just claims to consideration, there is no reason why a much larger class should be ignored in the preliminary arrangements. Musical connoisseurs will find and recognize in *Don Carlos*, amid much that is indifferent, much that is dull and heavy, some of the finest music that Verdi has composed. In the *finale* to what, in the Italian version of the opera, is the second act, he has successfully imitated the vast outline and elaborate details of Meyerbeer, and on a ground, too, where, among recent dramatic composers, Meyerbeer has hitherto stood alone and unapproached. The plan is as broad, the treatment as dramatic, the instrumentation as pompous, and the general effect as bold and imposing as in the *finales* to several of Meyerbeer's operas which we need not stop to signalize by name; and if the *substratum* is not quite so original, that is almost the only point of inferiority to be laid to Signor Verdi's charge. In the materials for this large and noble *finale* the Italian composer has imitated Meyerbeer and repeated himself; but he has done both to such excellent purpose that the lovers of dramatic music will be only too pleased to welcome other performances of the same calibre from the same untiring pen. What French critics, in speaking of *Don Carlos* call "Verdi's transformation," is all "moonshine." The music of the new opera is as pure "Verdi" as anything Verdi ever gave to the world. Strongly marked as is his peculiar individuality, his tendency to copy Meyerbeer in his more ambitious efforts has long been as notorious as that of M. Gounod himself, who, a wonderful master of small details, had never the ingenuity to sketch out, nor the requisite "long breath" to fill up such a *finale* as that which is beyond comparison the most remarkable musical feature of *Don Carlos*.

The prevalent gloom of the story of *Don Carlos*, derived almost exclusively from Schiller's famous dramatic poem, and setting history at naught after the same fashion, militates, and must always militate, against its popularity. Where the French librettists, the late M. Méry and M. Camille du Locle (a young writer endowed with an incontestable vein of poetry), have departed from Schiller's purely dramatic incidents, it is mostly to the disadvantage of the operatic version. Nothing, for instance, can be more absurd than the end, where *Don Carlos* is saved from condign punishment for high treason, and the suspicion of a still worse crime, by the interposition of a shadowy sort of monk, whom we are left to imagine is no other than the Emperor Charles V. The father and predecessor on the throne of Philip II., the illustrious recluse of St. Just, who, though dead to the world is really not dead in the flesh, appears precisely at the nick of time to rescue his amiable grandson from the grasp of the Inquisition. "Mon fils," says the shadowy monk—

"Les douleurs de la terre

Viennent expirer en ce lieu,

La paix que votre cœur espère

Ne se trouve qu'àuprès de Dieu;"

and straightway drags *Don Carlos* into the cloister, shutting the grating after him, and leaving the King with the Grand Inquisitor in mute astonishment. As Charles V. died in 1558, and Philip did not marry Elizabeth de Valois until 1559, the impropriety of this imaginary incident will hardly be forgiven even by those who admit that operatic librettists enjoy wider privileges than mere poets, whose verse goes forth to the world without the extrinsic aids of melody and harmony. Another scene invented by Signor Verdi's French co-operators, and for which Schiller is in no way responsible, takes place in the Forest of Fontainebleau, where *Don Carlos*, forming part of the suite of the embassy from Spain, meets Elizabeth at a hunting party, woos her, and is accepted. The proposal of Philip himself,

however, for the hand of the daughter of Henri II., follows immediately after, like a thunder-clap, leaving the young lovers in a state of despair from which they are never afterwards rescued until the concluding incident of the opera puts an end to further conjecture—without hinting, however, what becomes of Elizabeth. But this and the miraculous interposition of Charles V. are expunged from the Italian version, the first act being bodily set aside, and *Don Carlos*, in the last, consigned without ceremony to the officials of the Inquisition.

The rest of the opera is made up of the secret interviews between *Don Carlos* and the Queen; the friendship between *Don Carlos* and the Marquis de Posa, whose political views and aspirations after the freedom of the Flemings, largely developed in Schiller's play, are here reduced to a *minimum*; the jealousy, suspicion, and infidelity of Philip II.; and the love for *Don Carlos* of the Princess Eboli, Elizabeth's first lady of honour, who finding her passion not reciprocated, betrays his secret to the King, and thus effects his ruin. The self-sacrifice made for his friend by the Marquis de Posa, who is shot by an officer of the Inquisition, is, to outward appearances, a purely political one, though really designed to get *Don Carlos* out of a still graver predicament than that involved in his espousing the cause of the discontented Flemings.

We can only fancy one composer making music out of such materials as are here contained, and keeping up the interest to the close. That composer, we need scarcely add, is the composer who with indomitable courage went to work, heart and brain, upon the most singular libretto of modern days. In turning the *Africaine* into an opera Meyerbeer had even a more difficult task than that of Signor Verdi; but we verily believe the composer of the *Huguenots* could have set anything to music with impunity. Signor Verdi, though a man of exceptional ability—all, indeed, but a man of genius—cannot lay claim to the extraordinary fertility of invention, the unlimited command of technical resources, the ever ardent enthusiasm that carried Meyerbeer safely through every problem he found it agreeable or expedient to solve. Nevertheless, *Don Carlos* is crowded with beauties of a more or less elevated order, and of these we propose, on a future occasion, to speak in detail. Signor Verdi has been terribly hampered by a tragedy which, to horrors with which he has always felt a pleasure in dealing, superadds politics, an unlawful love, an *auto da fe*, &c. In Paris, notwithstanding liberal curtailments, his *Don Carlos* took nearly five hours in performance; in London—with these curtailments accepted, added to the excision of the whole of Act I. and of the masque and ballet, entitled *La Pellegrina*, supposed to take place in the gardens of the Queen at Valladolid, to say nothing of abbreviations of less consequence in the last two acts—it occupied, on the first night, little short of four hours. No doubt Mr. Costa will further exercise his judgment in reducing the opera to within reasonable limits. Signor Verdi's dramatic music bears cutting more easily than that of some composers who might be named—Meyerbeer himself, whose French operas have, without exception, been curtailed inevitably of their fair proportions, included; and we are of opinion that some three-quarters of an hour of music might yet be dispensed with, to the unquestionable advantage of what remains.

A more remarkable operatic event than the first performance of *Don Carlos* at Covent Garden it would be difficult to recal. To single out one scene from the rest, and that the most important—the execution of the elaborately-constructed *finale* of Act II.—where the *auto da fe* is supposed to occur, uncomfortable indications of which are detected in the smoke that rises above the house-tops from the square of Nostra Dame d'Antocha; where the monks lead on their devoted victims, in the motley habiliments of the condemned, amid rejoicings from the ignorant and bigoted populace, and lugubrious chants from the ecclesiastical officials; where the Queen appears in state, with her dames of honour, while the King, crown on head and dressed in full armour, as if for battle, issues from the Cathedral, surrounded by all the splendour of a Court panoply, to the accompaniment of a grand procession march, which Meyerbeer might have written (and which is very like Meyerbeer); where the deputies from oppressed Flanders offer their petition to the King, which is indignantly and unceremoniously rejected; where *Don Carlos*, interceding for them, is commanded to give up his sword, which he only does at

the unanticipated instigation of his bosom friend, the Marquis de Posa; where the Marquis is thereupon forthwith created Duke, the people renew their rejoicings, and the monks their terrible anathema; and where, while the flames are seen to rise from the place of torture, the Flemish deputies express their horror, and the King and Queen, followed by the courtiers, depart to witness the *auto da fe*, while "a voice from above" in the English version, "*une voix dans le ciel*" in the French (in either case a voice from behind the scenes), administers words of consolation to the burning heretics—is surpassed in grandeur and variety of effect, in ingenious contrivance, and perfect carrying out, by nothing of the kind that has been witnessed at the Royal Italian Opera. Equal credit is due to Mr. Mat Morgan, for his beautifully-painted scene, to Mr. A. Harris for the picturesque and skilful manner in which he has grouped and set the whole in motion, and, last, by no means least, to Mr. Costa, his orchestra and chorus, for the masterly way in which the music that illustrates the exciting scene is directed and performed.

The distribution of characters in *Don Carlos* is as efficient as the resources of the theatre will allow. Mdlle. Pauline Lucca plays the unhappy Queen; M. Petit, the cruel and superstitious King; Signor Naudin (Meyerbeer's Signor Naudin), the luckless Don Carlos; Signor Graziani, the Marquis de Posa, his attached and constant friend; Mdlle. Fricci, the intriguing Princess Eboli; Mdlle. Ackermann, the Page, Tebaldo (Thibault); and Signor Bagagiolo, with a voice more musical than his name, the Grand Inquisitor—who, "blind and ninety years of age," leans constantly on a staff, as fixed and immovable as fate. But to the performance of these able and zealous artists we must refer when we speak in detail about the music of Signor Verdi.

*Don Carlos* was represented for the second time on Saturday night, the part of Elizabeth of Valois, in consequence of the indisposition of Mdlle. Pauline Lucca, being undertaken at the shortest notice by Madame Lemmens-Sherrington. That this clever and versatile lady must have carefully "understudied" the music was evident from the ease and confidence with which she accomplished her task; but this by no means lessens the value of a service lent at so critical a moment. The operas performed during the week have been *La Sonnambula*, with Mdlle. Adelina Patti as Amina (Monday—first time); *Faust e Margherita* (Tuesday); *Le Nozze di Figaro* (Thursday); *Don Carlos*, with Mdlle. Lucca as Elizabeth (third time—last night); and *Don Giovanni* (to-night). Two of the masterpieces of Mozart, in the course of five performances, is a sign of the times worth noting. Mr. Costa might reasonably do for *Don Giovanni* something like what he has done for *Figaro*—take out the trombones until the appearance of the "Man of Stone," to whom Mozart has exclusively dedicated them, and cause the minuet of the ball-scene to be performed as it is indicated in the score. The idea of a troop of conventionally attired ballet-dancers figuring before Don Giovanni and his guests, at an improvised fête, where the only "masks" are those unexpected and anything but welcome visitors, Donna Anna, Donna Elvira, and Don Ottavio, is absurd. Moreover, it makes Mozart unnecessarily repeat himself.

SIGNOR AND MADAME BADIA gave a *matinée*, by permission of Mr. and Mrs. Thomas, at 28, Portland Place, on Wednesday. The elegant saloon was crowded by a most fashionable assemblage. Mdlle. Anna Reiss, Court and opera singer to the Duke of Mecklenburg Schwerin, Signor Agliati, Messrs. W. Morgan, Caravoglio, &c., lending their assistance as vocalists, with Tito Mattei and Mdlle. Fernandez (pupil of Mrs. Anderson), as instrumentalists. Signor Badia contributed some of his own compositions, which were sung by Signor Caravoglio and others, and were much liked. Mdlle. Anna Reiss, a young and very clever soprano, sang the *aria*, "Qui la voce," from *I Puritani*, and an *aria* from *Betley*, both with marked success. This young lady has been singing in the leading theatres of Germany the principal characters in Weber's, Donizetti's, and Mozart's operas, and has achieved a great reputation in her home-land. Messrs. Li Calsi, Badia, and Pilotti, presided at the pianoforte.—B. B.

MUNICH.—in celebration of Herr Richard Wagner's 54th birthday, Herr Joseph Gungl got up a grand concert, at which several of Herr R. Wagner's compositions, such as the prelude to *Die Meistersinger von Nürnberg*, *Das Liebesmahl der Apostel*, &c., were played.—Herr Tichatschek was to have sung in the coming "model performance" of *Lohengrin*, but gave such little satisfaction on his first appearance, in another opera, that his further services were dispensed with.

#### HER MAJESTY'S THEATRE.

On Saturday night the first appearance of Mdlle. Christine Nilsson, the much-talked-of Swedish lady from the *Théâtre-Lyrique* in Paris, drew together the most crowded and brilliant audience that, during the present season, has assembled within the walls of the "Old House." The opera selected for an occasion of such paramount interest to the fortunes of the establishment was the by-no-means edifying *Traviata*, notwithstanding which the success of the new-comer was never for one instance doubtful. Perhaps, before all, the cause of this might be traced to the fact that a new sensation had been experienced. The audience found themselves in presence of something young, fresh, gracefully endowed, and stamped with a certain individuality apart from the ordinary. Mdlle. Nilsson is of fair complexion, the conventional type of a Swede, rather tall, slight in figure, composed and at the same time elegant in bearing, thoroughly at ease on the boards, and gifted with a voice of extended compass—a voice not powerful, but sweet and mellow, flexible, and otherwise capable, as its training already shows, and, last not least, of a quality to which the term "sympathetic" may be applied with unquestioned propriety. The earlier scenes sufficed to convince her hearers of all this, and the curtain fell at the end of the first act upon a success as legitimate as it was unanimously recognized.

That an unknown singer, a young singer, a singer the echo of whose praises on the Continent had, for two or three years past, repeatedly reached England, should be warmly welcomed was natural enough. Hearty and obstreperous as was the applause that greeted her in coming before the lamps, Mdlle. Nilsson, however, seemed in no way disconcerted; and her delivery of the second verse of the "Libiamo, libiamo ne' lieti calici," of which Alfredo sings the first, showed a confidence justified by the result. The applause broke out spontaneously at the end, and the audience, longing for a repetition, scarcely gave time for the chorus to get through the share allotted to them in this gay apostrophe to friendship, love, and pleasure. The subsequent duet ("Un di felice"), where Alfredo reveals his love to Violetta, confirmed the good impression, upon which the soliloquy of the "Traviata," wonder-struck at finding herself the object of a pure idolatry ("E strano! è strano!"), the plaintive air that follows ("Ah fors' e lui che l'anima"), and, most striking of all, the animated last movement ("Sempre libera degg'io follegiare di gioja in gioja"), when the unhappy one, having, by a violent effort, dispelled the illusion, once more vows to dedicate her life to pleasure, set the seal. After this facile and brilliant display the applause again broke out from every part of the house, and Mdlle. Nilsson had twice to return before the foot-lights.

From this point to the end of the opera the success was strengthened step by step. The mock sentimental duet with the elder Germont—among all "heavy stage fathers" the most intolerable bore—and the final scene, where Violetta gradually sinks under the repeated insults of her lover, in all respects more vile and contemptible than herself, who ultimately, before the assembled guests, throws the purse containing the money he has won from the Baron at her feet, as if to buy off his own disgrace by an open and despicable outrage inflicted on the woman with whom he has shared it, brought down the curtain with renewed applause. The last act, with all its revolting details, into which we have no inclination again to enter, was for Mdlle. Nilsson a renewal of the success of the first. The soliloquy in which Violetta bids adieu for ever to her dreams of happiness was given with real pathos. The unexpected interview with Alfredo, who, having expedited her end by his heartless cruelty, returns, one might imagine, with a morbid curiosity to witness her last lingering moments and to cheat her with hopes he knows cannot be realized; the maudlin duet, "Parigi o cara," with its somewhat livelier, though less original pendent, "Gran Dio!—morir si giovane," in which the model youth of M. A. Dumas the younger once more gives fervent expression to his unhealthy passion; and the dying scene, which is the horrible and, under the circumstances, utterly unedifying catastrophe—each and all created a lively impression; and at the end Mdlle. Nilsson was thrice called back amid plaudits as enthusiastic as they were uncontested. We can scarcely remember a more thoroughly successful first appearance.

Meanwhile, dismissing the *Traviata*, to which it is to be hoped there may be no future occasion of returning, we must state in

*postscriptum* that, histrionically considered, Mdlle. Nilsson's idea of *Violetta* is precisely the same as that with which the regretted Angiolina Bosio made the English public familiar. She represents her in every sense as a lady, the propriety and repose of whose demeanour afford little idea of the real character—at any rate in the earlier scenes. None of us can shut our eyes to the truth of what the life of this ill-chosen operatic heroine must previously have been; and though the abnormal effect produced upon her by the conditions inseparable from a love that is pure and disinterested would naturally exercise a strong influence, it could not so absolutely metamorphose her as to make of her an entirely new creature. However, we shall not adjudge Mdlle. Nilsson's claims as an actress by her performance of a single character—and that character one which many would feel a repugnance to represent, as Mdlle. Piccolomini strove to represent it, to the life. Enough that as a singer she has won, by this her first effort on the Italian stage, an undisputed triumph. Her associates were Signor Mongini (Alfredo), who was suffering evidently from cold; Mr. Santley, whose "Old Germont" is about the most endurable on the stage, and who, as a matter of course, was compelled to sing twice the lachrymose and monotonous air, "Di Provenza il mar"; Mdlle. Corsi, a very good Flora; Mdlle. Baumeister, an equally good Annina; Signor Bossi, the Baron; and Signor Foli, the Doctor.

The operas during the week have been *Il Trovatore*, with Mdlle. Sinico as Leonora (Monday); *La Traviata*, for Mdlle. Nilsson's second appearance (Tuesday); and *Fidelio*, with Mdlle. Tietjens as Leonora (Thursday—first time). *Faust*, with Mdlle. Nilsson as Margaret (to-night). *Fidelio* had been already announced for one night last week, but being postponed in consequence of the indisposition of Mdlle. Tietjens, *Lucia di Lammermoor* was substituted; and it is but fair to add that the performance of Donizetti's favourite opera was remarkably good, Mdlle. Sinico once more proving her extraordinary versatility by a very admirable impersonation of the character of the unfortunate heroine; Signor Gassier, another artist to whom all parts seem familiar, being Enrico, and Mr. Hohler, as Edgardo, advancing yet another step in public estimation.

At the second performance of *La Traviata* a Signor Pandolfini played the part of old Germont, and Signor Gardoni Alfredo. Every one was glad to welcome Signor Gardoni, no matter in what character.

The house attracted by *Fidelio*, on Thursday, was one of the most crowded and brilliant of the season.

#### ROYAL ITALIAN OPERA.—(From an unusual source.)

*La Sonnambula* was performed here on Monday night, for the first and only time this season, with Mdlle. Adelina Patti in one of her most charming impersonations—that of Amina.

Since its production, in 1831, with Madame Pasta in the principal character, many great singers have identified themselves with the part of Amina; but none have more perfectly combined the unaffected pathos and graceful simplicity of the character with the highest refinements of vocal art than Mdlle. Adelina Patti. Her performance on Monday exhibited all that exquisite finish in acting and singing which has rendered the part of Amina one of her most attractive performances during past seasons. Her air in the first act, "Come per me sereno," and the following movement, "Sovra il sen," were given with a brilliant and flexible vocalization and a tenderness of expression that are seldom united. Here, as in other portions of the opera, her embellishments and ornaments were as exquisite in taste as they were perfect in execution—rapid and accurate shake, faultless chromatic scales, and elaborate passages reaching to E flat above the lines—all these high executive powers, combined with finished grace and charm of personal manner render Mdlle. Patti's Amina a performance of exceptional excellence. In the beautiful duet with Elvino, "Prendi l'anel"—in the passionate grief of the *stretto* of the first *finale*; in the unconscious, trance-like warbling of the sleep-walking scene, and in the brilliant and joyous burst of glad triumph of the final "Ah! non giunge," as in various other portions of the opera, Mdlle. Patti called forth the warmest expressions of delight from a crowded audience; by whom, moreover, she was called on to re-appear at the end of each act.

M. Petit was the Count, and Signor Fancelli, Elvino; Mdlles. Ackermann and Anese, Signori Polonini and Rossi, sustaining the minor parts. The house was crammed to the ceiling.

#### M. R. HALLE'S RECITALS.

(From the "Saturday Review.")

Mr. Hallé's Pianoforte Recitals, which are annually resumed about this period, may, though on a smaller scale and addressed to a more limited and less musical audience, be looked at as in some sense supplementary to the Monday Popular Concerts. They have a similar object in view, and this object is followed out with the same uncompromising strictness. Instituted in 1861, under the title of "Beethoven Recitals," the programmes were at first exclusively devoted to Beethoven's sonatas for pianoforte alone, the whole of which, from Op. 2 to Op. 111, were included in a series of eight Recitals. In 1861 even the two jejune sonatas in G minor and major, Op. 49, were included; but in 1862, Mr. Hallé, considering these too trifling, substituted for them the 32 Variations on an Original Theme in C minor, and the *Andante* in F, originally intended for the sonata Op. 53, but afterwards rejected for a shorter and more appropriate movement. This step, though undoubtedly foreign to his original design, met its reward in increased effectiveness. It was a responsible task to play the whole of Beethoven's sonatas, no one of which bears any resemblance to another—so many of them, too, as Mr. Hallé did, without book; and the manner in which it was accomplished met with warm and unanimous recognition. There are players endowed with a richer tone, greater fluency, more vigour, a more naturally graceful manner of phrasing, and indeed more real enthusiasm than Mr. Hallé, but there are few that equal, fewer that surpass him, in lightness of touch and neatness of execution. His memory is prodigious, and it may safely be said that there is not a composition of importance, for clavier, harpsichord, or pianoforte, by any recognized master, from the Bachs and Handel to Weber and Mendelssohn, that he has not both in his head and at his fingers' ends. Though somewhat thin, his tone is bright and clear; though often dry, and occasionally affected, as when he strives to impart forced expression to a simple melody, thereby impeding its flow and destroying its symmetry, he is invariably earnest, painstaking, and correct. In short, Mr. Hallé is, in the truest acceptation of the term, an artist—not, like many a famous *virtuoso* that could be named, a man with set number of classical pieces to order, but one to whom all that is worth knowing is familiar. When he announced his intention of playing the entire series of Beethoven's sonatas in the regular order of their publication, he announced nothing that he was not perfectly able to achieve. The great, and to ninety-nine pianists out of a hundred impracticable, sonata in B flat, Op. 106, fell as readily into its place as any of the others. His execution of this piece was marked from the outset by a composure and dexterity of manipulation that at once dispelled any doubt, if doubt had existed, as to the fact of his arriving at the end of the fugue, its extraordinary climax, just as safely as he had got to the end of the first part of the opening *allegro*. Anything more staid and orderly than his performance of the *adagio* and *finale* of this Leviathan of sonatas it would be difficult to imagine. But his sobriety was "classic." The pace at which he took the fugue—marked by Beethoven "allegro risoluto—crotchet=144"—was measured and careful, and he sustained it to the last with a quietude admirable to contemplate. Mr. Hallé has played the sonata "106," however, not merely once, but thrice—in 1861, 1862, and 1866. How many pianists can boast as much? In the salient characteristics of his style, Mr. Hallé is the very antipodes of his compatriot, Madame Schumann, and nowhere does their difference appear in so strong a light as in their reading of Beethoven's music. The one is frigid, deliberate, and always certain; the other is fiery, impulsive, and often incorrect. Nevertheless, both are great artists in their way, and should be taken *cum grano*.

The "Beethoven Recitals" obtained such a genuine success that they were repeated in 1862, and, allowing for the trifling modification to which reference has been made, precisely after the same manner. In 1863 a new plan was adopted. Mr. Hallé is too much of an eclectic, as what he has done in Manchester alone would suffice to prove, to stick year after year to a single author. Beethoven then was allowed to remain king of the feast, but no longer to sit solitary. Let Mr. Hallé speak for himself:—

"The pre-eminence of Beethoven as an original and poetical composer for the pianoforte is indisputable; but, on the other hand, the claims of many other great musicians who have devoted their labour and genius at frequent intervals to the instrument, as well as of those, in another sense equally estimable, who,

making it their exclusive study, have perhaps done more even than the admitted great masters to advance its mechanical progress, ought not to be overlooked."

This short extract from the preliminary announcement of the series of Recitals for 1863 is enough to explain the intended modification. A sonata by Beethoven was still a conspicuous feature of each Recital; but the rest of the programme was culled from other sources, with which Mr. Hallé showed himself just as intimately acquainted. Bach, Handel, Scarlatti, Haydn, Mozart, Clementi, Dussek, John Field, Weber, Schubert, Mendelssohn, with others too numerous to mention, down even to Henselt, Chopin, and Heller, were drawn upon at various intervals, and an attractive series of eight performances was the result. In 1864 and 1865 this new scheme was followed out. In 1866 it was abandoned, Beethoven, during the eight Recitals, once more reigning supreme and alone. The return to the original plan, though it pleased many, did not quite satisfy the majority of those who go to hear Mr. Hallé "recite" on Friday afternoons in St. James's Hall. Eight years of Monday Popular Concerts, from twenty to thirty concerts a year, in the same building, had made a large number of Beethoven's sonatas familiar that used to be literally unknown except to musicians and the greediest of amateurs. The spell was therefore in a great measure dissipated, and a return in 1867 to the miscellaneous programme was regarded as certain. Expectation has not been disappointed. More than one innovation is observable in the arrangements for the present series. First, it is not deemed necessary that Beethoven, even with a single sonata or other solo piece, should figure in every programme. Then a new element is provided, in the violoncello, represented by Signor Piatti, its most distinguished professor, with the object of presenting a sonata for pianoforte and violoncello at each Recital, the five sonatas of Beethoven and the two by Mendelssohn to be comprised in the series—which leaves just a single chance for another composer. Lastly, "one of the principal" sonatas of Schubert for pianoforte alone is also to be introduced at each Recital. Schubert, however (besides the "Fantaisie-sonata" in G), composed ten pianoforte sonatas—three in A minor, two in D major, two in A major, one in E flat, and one in B major—most of them, if full proportions count, important. We shall be glad, at the same time, of eight out of the ten, and hope for the remaining two another season. Now and then, indeed, a Schubert sonata is enough to console one for the absence of a Beethoven; and the Schubert solo sonatas will be especially welcome this season, inasmuch as the violoncello sonatas of Beethoven, though unquestionably fine, are not among the finest productions of that wonderful genius—by no means to be compared, for example, with his sonatas for pianoforte and violin, which in their way are quite equal to his sonatas for pianoforte alone. Whatever may be said of Schubert by pedantic critics, one thing is certain—he was a heaven-born genius. He may not have been a great master, in the sense which we attach to the phrase when applied to men like Haydn, Mozart, and Beethoven. Though he could go on repeating ideas with enchanting reiteration, adding new ones (for his invention seemed inexhaustible) as suited his humour, he may possibly not have been a thorough master of development, and he, perhaps, too readily accepted the first ideas that presented themselves, jogging on from page to page in his own fluent and ingeniously discursive manner. All this and more may be admitted; but that Schubert was one of the greatest of melodists and one of the greatest of musical poets can only be questioned by those who are insensible to melody and poetry in music. Like everything else he has left us, his pianoforte sonatas are full of interest, engagingly tuneful, bold in outline, rich in grand harmonies, daring and nearly always happy in modulation, and thoroughly original—one sonata of Schubert being no more like another than one sonata of Beethoven is like another. Unhappily for Schubert, Beethoven was already famous when Schubert was born; and as they ran their careers together, the smaller man was lost in the brightness of the greater. But to be smaller than Beethoven may yet mean to be great; and the greatness of Schubert's genius, now that he has been forty years dead, is every day becoming more generally acknowledged. The introduction of the sonatas of this rare genius, indeed, is the most interesting feature in Mr. Hallé's present series of Recitals. He has already given four—the A minor, Op. 42; the D major, Op.

53; the *Fantasia-sonata*, as it is called, although as regular in form as its companions, in G major, Op. 78 (the three of which Schumann speaks in raptures); and the smaller sonata in A major, without a *scherzo*, which, though marked by the publishers "Op. 120," bears every mark of being an early work.\* About each of these a separate article might be written; but we must be satisfied with adding that Mr. Hallé, who was never playing better than this year, plays Schubert quite as well as he plays Beethoven. No more need be said. We have also had Mozart's most graceful sonata in F (1779); Beethoven in D, the third of the famous Op. 10; Beethoven in G, the first of Op. 31 (not "Op. 29" as publishers strangely insist upon numbering it); and *Didone Abandonata*, the grandest sonata of Clementi, one of the most genuine and original of Italian composers—besides preludes and fugues from the *Clavier wohltemperirte*, a selection from one of the *Suites Françaises* (the "little suites," as they are called, in deference to the larger and nobler *Suites Anglaises*), and the magnificent *Fantasia e Fuga Cromatica*, of John Sebastian Bach. Add to this some pretty specimens of Chopin and Stephen Heller, composers who evidently stand high in Mr. Hallé's favour, and it will readily be believed that his Recitals are now as varied in attraction as could be desired. He might be asked, by the way, whether Woelfl and Steibelt, of the Cramer-Clementi-Dussek period, and Ferdinand Hiller, among contemporary composers for the piano, are entered in his *index prohibitory* or expurgatory. Sterndale Bennett, too, has published some works which are at least equal to many that have been included in the Recitals; and though Sterndale Bennett is an Englishman, so was John Field. But it must not be forgotten that many of the best sonatas of Haydn, Mozart, Clementi, and Dussek still remain unheard; and that Mr. Hallé has his hands fully employed at present with Schubert, Schumann (*Novelletten!*), &c., in the way of solos. Nevertheless, the *Rondo Piacevole*, the *Allegro Grazioso*, or an occasional selection from the *Suite de Pièces* of Bennett would by no means be unwelcome.

The sonatas for pianoforte and violoncello already introduced have been the first four of Beethoven—in G minor and F major, Op. 5; A major, Op. 69; and C major, the first of the two dedicated to the Countess Erdödy, both of which essentially belong to the so-styled "third period." How these are played by Mr. Hallé and Signor Piatti is, thanks to the Monday Popular Concerts, sufficiently well known.

By a judicious modification in the charges of admission to certain parts of the hall, Mr. Hallé now affords a much wider class opportunities of deriving instruction as well as amusement—lessons, in short, for such they are to those desirous of learning by example—from his very interesting performances.

LEIPSIC.—A concert of Sacred Music was given on the 30th ult., in the Church of St. Nicholas, by the members of the Singing Academy, when the following pieces were performed:—"Toccata" (D minor) for Organ, J. S. Bach; eight-part Crucifixus, "Qui tollis," for solo quartet and chorus, and ten-part Crucifixus, Lotti; Recitative and Aria for Soprano, from *The Messiah*, Handel; Motet, "Austiefer Noth," Mendelssohn; Fugue (on the name of Bach, No. 6) Schumann; two Sacred Songs, Jaddasohn; Adagio from the F minor Sonata, Mendelssohn; Cantata, "Herr! Herr! wende dich zum Gebete!" M. Hauptmann. The vocal solos were entrusted to Mdlle. Friedrich, and the organ pieces to Herr Thomas.—A concert has been given by the Leipzig Authors' Association in aid of the National Fund for the benefit of Ferdinand Freiligrath. The programme comprised two Male Choruses, by Schumann and Dürner; Fantasia and Fugue for Pianoforte, by Mozart (Herr Reinecke); "Loreley" by Franz Liszt (Mdlle. Blaizeck); Sonata for Violin, by Rust (Herr David); two Songs by Schubert (Herr Rebling); Rondo brillant for Pianoforte and Violin, by Schubert (Herr Reinecke and David); and two Male Choruses by Dürner and Mendelssohn.—The residence of Herr Irmel fell a prey to the flames on the 2nd inst., and the literary remains of J. G. Naumann, the well-known composer of opera and sacred music, which were kept in a press at the top of the building, were utterly destroyed. They comprised a great many operatic scores, 22 masses, 702 motets, and a large number of miscellaneous sacred compositions. Among the latter the best known probably was Klopstock's "Vater Unser," in his own handwriting. Among the operas was the score of *Protesilaus*, which was expressly ordered by King Friedrich Wilhelm II.

\* None of Schubert's sonatas were printed in his lifetime, and no care whatever seems to have been taken to ascertain the exact dates of their publication.

## CHURCH CHORAL UNIONS.

A few days ago, when sketching cathedral music from the life, we were compelled, in all fidelity, to present a picture the reverse of agreeable. Happily there is a companion to it, which, with equal faithfulness, can be painted in brighter colours, and made altogether more pleasant of aspect. To this, partly for its own sake, and partly for the sake of contrast, we invite attention. The rapidly increasing interest taken in the musical service of our parish churches, and the improvement resulting therefrom, have failed to obtain the notice they deserve; not from any want of importance, but because the public mind has been preoccupied by more stirring events. Behind the great conflict of opinion and practice upon which every eye is still fixed, transformation has been going on, none the less remarkable for being comparatively disregarded. Into its causes we do not mean to enquire, for, whether it be due to Ritualism, to the general advance in the musical taste, or to a greater earnestness of feeling in religious things is of little moment. In presence of the fact itself we can leave with others the settling of this matter.

To estimate rightly the improvement of which we speak, one must recall the condition of parish church music as it was within the memory of those who are still young. This is no difficult task, because the ludicrous associated with the sacred is apt to make a deep impression, and certainly the generality of parish choirs at the time of which we speak included every element of the comical. In rural districts organs were scarce (and worthy players upon the same still scarcer), the musical service being, for the most part, handed over to the village bassoons, bass violins, and clarinets, which, at the instigation of their *ex officio* leader, the parish clerk, perpetrated upon it all sorts of enormities. Nor did a much better state of things prevail in the towns, since, if there were more organs, there were also more charity children, whose shrill discordant treble was quite as hideous as the noise of the rustic "band" without possessing any of the amusing accompaniments belonging to the latter. Everywhere there existed an apathy towards Church music which not only failed to originate any improvement, but was prepared to tolerate any decadence. Clergymen looked upon the singing in their places of worship as an extra-clerical matter, and therefore no special concern of theirs; congregations were prepared to accept anything the "gallery" chose to give them, and the only zeal to be found anywhere was among the choir itself; but that was "without knowledge," and so pugnacious withal as to render interference dangerous.

The latest and most promising phase of the movement, which has made this condition of things one of the past, is to be found in the choral unions now so popular. The plan of these institutions is as simple as their action seems to be efficient. They have mapped out England into districts, working each by machinery which differs only in matters of detail, the invariable feature being a nominal president, a managing committee, a travelling choirmaster, who acts as a visible bond of unity to the union, and an annual festival which (with its attendant dinner) affords the necessary stimulus to perseverance. By means of this inexpensive organization the choral unions are able to reach and benefit the remotest parishes, bringing them within the influence of a healthy rivalry, and placing at the disposal of each advantages only obtainable by the united means of all. The result of their labour must have struck even those who have been too careless to ascertain the cause. In the smallest and most obscure of country churches the bird-scarer of the week day now becomes the choirboy of the Sunday; and the village carpenter or blacksmith, who, under the former dispensation, would have thrown his energies into the "loud bassoon," is proud of the intelligent use to which he can put his own more grateful voice. Time was when rustic music lovers never missed a chance of listening to the singing in the cathedral of their county town. Now, in not a few instances, they are perfectly content—and have reason to be—with what they hear Sunday by Sunday in their own parish churches. This improvement in individual choirs is the end and aim of choral unions, but their most distinctive feature, and that by which, perhaps, they can best be estimated is the annual festival already mentioned. Often held in the mother church of the diocese, and always in the chief town of the district, being moreover attended by considerable show and parade, as well as watched with keen interest by the local public, the annual gathering must be ac-

cepted as literally a demonstration—one by which the choral union elects to be judged. It cannot be said that there is any shrinking from the severest test. Hundreds of voices, altogether unused to sing in company, not only attempt without rehearsal the full choral service of the church, but essay that most difficult of musical feats, the processional hymn or chant, with a hardihood that deserves, if it do not always command, success. As a matter of course there are musical imperfections more or less glaring, of which the reporters generally take due note. But, on the other hand, local accounts, even those proceeding from evidently well-informed sources, agree as to the well nigh invariable grandeur and effect of the choral union services. At Eccles "everything from the processional hymn to the final 'Amen' was sung exceedingly well." At Worcester "the whole of the chants, hymns, and the anthem, were gone through satisfactorily." At Llandaff "the processional Psalm, 121st, was well sung, the immense volume of sound from the thousand voices having a very fine effect." At Liverpool the music was "far in advance of the corresponding service held in the same church last year." And at Bury St. Edmunds the recent festival was pronounced a "decided advance on any of its predecessors." We might take up all our space with such quotations, but these will serve to show that even the infancy of the choral union movement has not been without results able to challenge criticism with some success.

An observation of the numbers attending the various annual festivals will enable us to judge of the interest they excite, and also of the favour in which the movement is held. We confess to some surprise at the magnitude of not a few among these gatherings. For example, at Bury St. Edmunds there were 600 voices; at Winchester the nave of the cathedral was "nearly filled with singers;" Llandaff mustered 1,000 vocalists; Peterborough, 1,200; and Salisbury as many as 1,900. In the case of smaller associations the numbers have been proportionately as great. Eccles mustered 450 strong; Liverpool (town), 170; Wigan, 200; Chelmsford, 224; and Ramoan, in the far away diocese of Connor, 110, some of whom "crossed the sea from Rathlin Island to be present." Surely a movement which can, year by year, show such a wide-spread earnestness of purpose as these figures imply must be a fact worthy of notice.

While making due allowance for the advance of musical taste, and for the increased interest taken by the laity in the choral service of the Church, it must be conceded that to the clergy is mainly due the credit of bringing about the present hopeful state of things. Without their permission choral unions could not have been organized, and, no less certainly, without their co-operation they could not have succeeded. It is satisfactory to find that, in this instance, the parochial clergy are working side by side with their ecclesiastical superiors. Hardly a festival takes place without the sermon being preached by some dignitary of the Church who, after going through the invariable discussion about the Temple music, and making the regulation reference to the harps of the Apocalypse, tenders words of hearty encouragement and well-meant advice. Among these preachers have been the Bishop of Oxford, who claimed for the Church's worship "the ten talents of the most gifted, no less than the well-fed lamp and the girt-up loins of the zealous and faithful servant;" the Dean of Ely, who waxed eloquent upon "that one intelligent, thought-uttering, praise-uttering instrument, the human tongue;" and the Rev. Dr. Goulburn, who described music as "the true harmony of God, descending or condescending into the region of the senses." But the exaltation of music, though the chief, is not the only theme considered to be necessary in a choral festival sermon. A certain class of very good people have a morbid notion that the nearer service music approaches to being a worthy offering, the greater the danger of its becoming simply a performance. So the festival preacher is never without a theme upon which to perorate, and he invariably winds up with an injunction to combine science and sincerity, which may possibly be needed in some cases, and certainly can do harm in none.

We trust enough has been said to awaken an interest in the remarkable advance of Church music among us. As to the improvement itself there can be no doubt that it will act upon the sluggish cathedrals and shame them into progress. This may be a forlorn hope, but pride of place is often a greater incentive to exertion than a sense of duty.

P. M. G.

## ST. JAMES'S HALL.

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**MR. CHARLES HALLE'S PIANOFORTE RECITALS.**

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## THE SIXTH RECITAL

WILL TAKE PLACE ON  
**FRIDAY AFTERNOON, JUNE 21st.**  
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### Programme.

SONATA, in D, Op. 28 (Pastorale)	...	...	...	...	...	...	Beethoven.
PRELUDES and FUGUES from "Das Wohltemperierte Clavier"—							
No. 1, in C major; No. 29, in D; and No. 39, in G (first time)	...	...	...	...	...	...	S. Bach.
GRAND SONATA, No. 8, in C minor (first time)	...	...	...	...	...	...	Schubert.
SONATA for Pianoforte and Violoncello, in B flat, Op. 45	...	...	...	...	...	...	Mendelssohn.
"KINDERSCENEN," in E minor, Op. 114, No. 2 (first time)	...	...	...	...	...	...	Schumann.
"NUITS BLANCHES," in E, No. 9	...	...	...	...	...	...	
"PROMENADES D'UN SOLITAIRE," in F sharp, Op. 78, No. 1	...	...	...	...	...	...	Beller.

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**NOTICE**

NOTICE.  
In consequence of more than ordinary press of matter on hand, the notices of several concerts are unavoidably postponed until next week.

The Musical World.

LONDON, SATURDAY, JUNE 15, 1867.

## AWARDS AT THE PARIS EXHIBITION.

THE following is a complete list of the successful exhibitors of musical instruments:—The large Gold Medal was gained—as already stated in the *Musical World*—by Messrs Broadwood and Son of London. Honorary diplomas were granted to Steinway and Sons, and to Chickering, both New York firms. Silver medals were obtained for Pianos by Allinger, Strassburg; Bechstein, Berlin; Biber, Munich; Blanchet, Paris; Blüthner, Leipsic; Büsendorfer, Vienna; Ehrbar, ditto; Gaveaux, Paris; Günther, Brussels; Herz, Paris; Hüni and Hübert, Zurich; Kirkmann, London; Knacke, Münster; Kriegelstein, Paris; Malecki and Schröter, Warsaw; Schiedmayer and Son, Stuttgart; Sprecher, Zurich; Sternberg, Brussels; Streicher, Vienna; Vogelsang, Brussels. For Violins: Lemböck, Vienna. For Wind-Instruments: Czerveny, Königgrätz; Bock and Ziegler, Vienna. Altogether, twenty-three exhibitors obtained silver medals. Bronze medals, for Pianos, were awarded to Breitkopf and Härtel, Leipsic; Blümel, Vienna; Dönnér, Stuttgart; Hardt, ditto; Kaim and Günther, Kirchheim; Promberger and Peregassay, Pesth; Schwechten, Berlin; Schweighoffer, Vienna. For Violins, Cithers, and Guitars: Bitner, Vienna. For Cithers alone: Kiendl, Vienna. For Wind-Instruments: Tomschick, Brünn; Lausmann, Linz; Vohland, Grasitz. Honourably mentioned were, for Pianos: Burkhardt, Frankfort-on-the-Maine; Cramer and Simon.

Vienna; Hägle, Wurtemberg; Klems, Stuttgart; Westermann and Co., Berlin; For Wind-Instruments: Farsky, Bohemia. For Organs: Hesse, Vienna. For Cithers: Weigel, Salzburg. Düsseldorf; Oehler, Stuttgart; Westernmeyer, ditto. For Organs: Hesse,

THE arrangements for the approaching Festival of the Three Choirs of Hereford, Worcester, and Gloucester, to be held this year in Hereford, have been concluded. The Festival commences on Tuesday, August the 20th, and is prolonged, as usual, until Friday. Madame Lind-Goldschmidt has consented to take part in the performances, and will sing on three mornings. The other principal singers announced to appear are Mdlle. Tietjens, Miss Edith Wynne, Miss Julia Elton, Madame Patey-Whytock, Messrs. Sims Reeves, Montem Smith, Santley, and Weiss. The programme is thus made out:—On Tuesday morning will be performed the overture to Spohr's *Last Judgment*, 84th Psalm (an anthem by Wesley), and Handel's *Israel in Egypt*. Second morning—Mendelssohn's oratorio, *Elijah*. Third morning—*Ruth*, a sacred pastoral, composed by Herr Otto Goldschmidt (first time of performance), conducted by the composer; and Mozart's *Requiem*. Fourth morning—Handel's *Messiah*.

There will be the usual early Cathedral Services. The sermon will be preached by the new Dean, the Hon and Very Rev. G. Herbert, who served the office in 1858 and 1864.

At the Evening Concerts will be performed Handel's serenata, *Acis and Galatea*; symphonies—Mozart's in D, No. 4, and Beethoven's C minor; overtures—*Der Freischütz*, *Melusina*, and *Guillaume Tell*; with vocal pieces for the principal singers. A Chamber Concert will, as usual, be given in the College Hall, an especial feature of the programme being Mozart's quintet with clarinet (Mr. Lazarus, clarinet). The chorus has received an augmentation of fifty voices. A new organ, by Nicholson, is being erected.

The list of Stewards numbers sixty. The Right Hon. Lord Bateman, Lord-Lieutenant, is President.

#### Music and Dancing Licences.

*Extract from the Act (25 Geo. II. cap. 36) for the licensing places for Music and Dancing, in and 20 miles round London.*

"In case of any breach of either of the said conditions (not having notice of being licensed over the door or entrance, and not to be opened before 5 p.m.), such licence shall be forfeited and shall be revoked by the justices, and shall not be renewed; nor shall any new licence be granted to the same person or persons, or any other person in his or their or any of their behalf, or for their use or benefit, directly or indirectly."

"MR. BATES, counter-tenor in the Durham Cathedral Choir, has," says the *Northern Daily Express* of June 10th, "resigned his situation in that choir—consequently there will be a vacancy for a lav-clerk.

HERR SCHUBERTH'S VIOLONCELLO RECITAL.—There are frequently pianoforte and harp recitals, but a violoncello recital is a novelty. Herr Schubert, this persevering young rising artist, gave a recital, and played not less than thirteen different compositions comprising Bach, Beethoven, Gottermann, Mendelssohn, Kummer, Schubert, Schumann, Lindener, and others, and what must be principally noticed, except two, all by heart; he plays with feeling and taste. Mdlle. Melis (pupil of Mdlle. Liebhart), was the vocalist, and made her first appearance in public; the young lady possesses a sweet voice and was encorod in Guiglielmo's "Lover and the Bird," and Alleluia's "Goat Bells," both accompanied by the composers. Mdlle. Liebhart was suffering from a bad cold and could not sing. Mdlle. Rosetta Alexandre was the pianist. We may only add in conclusion that the recital was a great success and the rooms crowded.—P. P. P.

**SOCIETY FOR THE ENCOURAGEMENT OF THE FINE ARTS.**—On Thursday evening this society held a *conversazione* at the Architectural Gallery, 9, Conduit Street, which was numerously and fashionably attended. The architectural designs included those for the New Inn Courts and the rejected proposals for the new National Gallery, which, as records of an abortive competition to supply a public want of great interest, were examined and discussed with much curiosity. As usual, at these agreeable meetings, a musical performance was provided, under the able conduct of Mr. Alfred Gilbert, who was assisted at the pianoforte by Mr. J. Parry Cole. The vocal selections were efficiently supported by Mesdames Laura Baxter and Gilbert, Mdlles. Lucia Giustiniani and Anna Reiss, who has a charming soprano voice and made a highly successful first appearance in England on this occasion, and Messrs. Whiffin and J. B. Welch. In the instrumental department, Madame Alice Mangold contributed a *Romance etude Tarantelle* by Chopin, on the pianoforte, which she played with extreme grace and refinement, and Mr. Wright two agreeable selections on the harp.

**PHILHARMONIC SOCIETY.**—At the concert on Monday evening, Mendelssohn's *Walpurgis Night* will be performed, and Beethoven's Choral Fantasia (pianoforte, Madame Arabella Goddard). The symphony is Spohr's No. 1 (in E flat). The singers are Mdlles. Tijtjens and Drasdil, Messrs. Wilford Morgan and Santley.

**CRYSTAL PALACE.**—At the Sixth Grand Opera Concert to-day the singers are from Covent Garden, including, among others, Mdlle. Pauline Lucca.

**MR. CHARLES HALLE'S RECITALS.**—At the fifth "Recital" yesterday, Mr. Halle played, among other things, Schubert's fifth Grand Sonata in A minor, Op. 143—the one dedicated by the publishers to Mendelssohn.

**NEW PHILHARMONIC CONCERTS.**—At the fifth and last on Wednesday next, Dr. Wylde announces Beethoven's Seventh Symphony; Hummel's Pianoforte Concerto in A flat, to be played by his pupil, Miss Kate Roberts; Mendelssohn's Violin Concerto in D (Query—the unpublished one in D minor, for violin, pianoforte, and stringed instruments?). The overtures are one by Weber not named, and that to Signor Schira's *Nicoli dei Lapi*, which begins the concert. The violinist is Herr Auer. The singers are Madame Trebelli-Bettini and Signor Mongini from Her Majesty's Theatre.

**M. J. RUSSELL,** husband of Miss Fanny Huddart, and secretary to M. Blondin, has become the tenant of Covent Garden Theatre for the next winter season. M. Russell proposes to give concerts, opera, and pantomime in succession.

**ST. GEORGE'S HALL.**—An evening concert took place on Friday week, for the benefit of the Refuge for the Homeless Boys of London, and we are glad to announce its success, upwards of one hundred pounds accruing from the proceeds for the benefit of the charity. An effective choir, under the direction of Mr. W. Smith, organist of Portman Chapel, sang several glees and part-songs with much applause. Miss Arabella Smyth, in a song of Rossini's; Miss Lucy Franklin, in one of Benedict's; Miss Rose Hersee, in Engel's "La Rose"; Madame Patey-Whytock, in Miss Gabriel's "Shipboy's Letter;" and Mdlle. Ida Gillies, in one of Knight's pretty ballads—each and every contributed to the gratification of the audience. Messrs. Elmore, Morgan, and Alfred Hemming—three tenors—sung respectively "Thou art so near," "My Sweetheart," and "The Message," in commendable style. Mr. Ransford sang "The Wolf," and Mr. Seymour Smith, "Down among the Dead Men." Mr. George Osborne and Herr L. Straus played Beethoven's sonata Op. 30, for pianoforte and violin. Messrs. J. Balsir Chatterton and J. Cheshire gave their patriotic harp duet with great applause; Herr Engel, his "Garibaldi March" on the harmonium; and Herr L. Straus, Beethoven's "Romance" for violin, with equally good results. Mr. W. Francis, a young flautist, played a solo in excellent style. Messrs. M. Watson and J. G. Calcott presided at the pianoforte.

#### BASHI BAZOOK.

**Mrs. ROSE HERSEE'S CONCERTS.**—The first morning concert of the talented young vocalist, Miss Rose Hersee, took place at her residence, Westbourne Square, on Wednesday last, when a large number of musical amateurs were present. Miss Hersee restricted herself to a new song by Mr. Hargitt, and an old one by Bishop, "Ye little birds" (with flute *obbligato*, played by Mr. Sidney Pratten). Miss Hersee and Miss Julia Elton sang a duet by Mr. G. A. Macfarren, and the two ladies joined Mr. George Perren and Mr. Lewis Thomas in the quartet from *Rigoletto*, "Un di si ben rammentomi." Although Miss Hersee sang so seldom, yet all she did was charming, and won general admiration. Madame Fiorentini sang a rondo from *Maria di Rohan*, accom-

panied on the pianoforte by Signor Bottesini; Miss Madeline Schiller's performance of Chopin's Grande Polonaise in E flat—splendidly executed; Madame Sidney Pratten played two of her admired solos on the guitar; Herr Fittig played on an instrument called the "cither;" Herr Engel performed his arrangement for the harmonium of "Ango si pur" (*La Favorita*); M. Paque played a transcription for the violoncello of melodies by Schubert, in his most finished manner; Mr. Lewis Thomas sang Mendelssohn's "I'm a Roamer," in his happiest vein; Miss Julia Elton sang "Di tanti palpiti," Mr. George Perren, "I arise from dreams of thee;" and Signor Caravoglia, "Largo al factum." The vocal music was accompanied on the pianoforte by Mr. Hargitt, Herr Lehmyer, and Mr. Carter. The third and last of Miss Hersee's present series of concerts is announced for Wednesday morning, July 10.

Mr. W. G. CUSINS gave his annual concert at the Hanover Square Rooms on Thursday morning; the arrangements including, as on past occasions, the engagement of an efficient orchestra—a feature now become rare at miscellaneous concerts. Mr. Cusins has for several years been known as an excellent pianist and a thoroughly trained musical artist; in addition to which he has recently proved his efficiency as a conductor of classical orchestral music at the Philharmonic Concerts, of which he became conductor at the commencement of the present season. The concert commenced with Mr. Cusins' overture to *King Lear*, a clever piece of orchestral writing which has been performed on a previous occasion; as, we believe, has also been his pianoforte concerto played by himself—an elaborate and carefully constructed work containing many effective and brilliant passages, written with that thorough knowledge of the instrument which none but an accomplished player can possess. The second movement, "Romanza," is especially noticeable for the flowing grace of its melody, and the effective contrast of the ornate pianoforte passages with the subject of the movement sustained by the orchestra. The *finale*, a spirited "Tarantella," contains some brilliant writing, and the whole work was admirably played by its composer. In his unaccompanied solo, Liszt's transcription of the quartet from *Rigoletto*, Mr. Cusins proved his command of those elaborate and intricate mechanical difficulties of the execution of which the effect of such pieces mainly depends. It was a brilliant executive display, and elicited loud applause. A very interesting feature of the concert was the first performance of a manuscript "Introduction and Rondo" for two pianofortes, composed by Miss Marian Buela, a very young lady who has studied under Mr. Cusins both pianoforte playing and composition, her progress in each of which was admirably manifested on this occasion. The piece referred to, which was played to perfection by the composer and her instructor, is written with a freedom and fluency, and a vein of graceful melody, far above the usual specimens of student work. The introductory movement contains some elegant *cantabile* phrases; and the rondo itself, based on a light and capricious theme, abounds in brilliant and effective passages, exhibiting the two instruments in close and well-varied combination and contrast; and the whole piece has a coherence and continuity very different from that of the fragmentary patchwork frequently called composition. Miss Buela should be again heard of, both as pianist, and as composer for her instrument. The instrumental portion of the programme also included the *Andante* and *Rondo* from Mendelssohn's violin concerto, played by Herr Straus with the same expression and brilliancy as on various former occasions. The vocal music comprised part-songs by the Orpheus Glee Union, besides performances by Misses L. Pyne, Gillies, Brainer, Poyntz; Mesdames Sinicco, Trebelli-Bettini; Mr. Santley, Messrs. Hohler, Wilford Morgan, and Whiffin. The orchestra was led by Mr. Carrodus, and Mr. Benedict and Mr. Cusins officiated alternately as conductors.

H. D. N. L. R. L.

**THE SALE OF D'ALMAINE & CO'S COPYRIGHTS AND PLATES.**—This extensive musical property was brought to a conclusion by Mr. Edmond Robins, of Waterloo Place, on Saturday, June 1st. The sale extended over a period of eleven days, realizing close on 12,000/. The competition was remarkably brisk, and the prices realized (as we have stated in a late number) prices said to be unprecedented. On the last day, Stone's Organ Works—viz., the "Organ Students' Companion," the "Classical Organist," and the same composer's "Harmonium Miscellany"—were purchased by the Longman of the City musical publishing houses, Mr. Brewer, for 621. 12s. 7d. "Stimpson's Organist" was also purchased by Mr. Brewer for 119l. 4s. Bishop's "Arrangement of Handel's Songs" fetched a good price. With regard to the MS. of Sir H. Bishop's operas, &c., in his own writing, it was, in the opinion of many, unpardonable of the trustees of the British Museum to allow them to be distributed all over the world. The following eleven were purchased by Messrs. Schott & Co. for 11/, for exportation to Germany:—*The Slave, Aladdin, Guy Manning, The Noble Outlaw, The Renegade, Henry IV, Knight of Snowdon, The Ethiopian, A Midsummer Night's Dream, Twelfth Night, The Romance of a Day*, and his arrangement of *The Marriage of Figaro*.

## MUSIC AND RITUALISM.

It very seldom happens that a dispute can go on without dragging in some matter foreign to the quarrel. If an Irish labourer have a "set to" with his English fellow about beer, the lookers on regard the struggle as a conflict of nationality, and the row probably becomes general. In like manner, if Smith and his neighbour Jones, find cause for disagreement in their front garden, they at once wage war upon each other's overhanging trees behind. This feature is more prominent in religious controversy than in any other; partly because the *odium theologicum* is too fierce to be discriminating, and partly because of the need for a tangible bone of contention. A purely doctrinal quarrel rarely becomes popular in the sense of enlisting wide-spread sympathy, but generally remains the exclusive property of polemic divines. If, on the contrary, it connects itself with some matter of practice, however irrelevant, the case is entirely altered. Then, the general public have an easily understood cause for dispute, and an ever ready Shibboleth wherewith to test each other's orthodoxy. As a consequence from this, and from the love of fighting with which the religious world is specially endowed, the battle becomes something more serious than a scrimmage between the leaders, perhaps stirring society to its depths, and dividing a nation against itself.

What we wish to point out now is that the practices which are thus made to share in the *odium* belonging to principles, are not necessarily odious. Indeed, it often happens that, on their own merits, they would meet with universal acceptance. There was nothing objectionable, for example, in the flowing locks and gay apparel of the Cavaliers—rather were they beauty itself compared with the cropped heads and sad garments of the rival party—but public opinion once concentrated upon them the hatred due to "Philistinism." The "long-drawn aisle and fretted roof" of a Gothic church appeal to a common sense of fitness; but, till very recently, they were repudiated as Babylonish by thousands of English people, who made it a matter of principle to worship God in barns. So, also, though the surplice is nothing more than a decent and orderly garment, it produces the same effect upon vast masses of our countrymen as a red rag upon a bull. Nor are these the only illustrations available, for there has hardly been a dispute among the many born of religious zeal unattended by a similar intolerance of similar things. We do not say that this intolerance is always wrong; but it is so often enough to make us wish for a little more discrimination in such matters. The hatred springing from religious difference is as blind as love; and sometimes runs a much not only against an opponent's false creed, but against much that is good and true in his daily life.

The great controversy now going on involves more than the supremacy of certain doctrines in the English Church. Like every such controversy it has to do with practices as well as with opinions; and there is a danger of some among the former becoming wrongfully mixed up with the dispute. Genuflexions before the altar; the sequence of colours according to the Sarum or any other "use;" and the censing of persons and things we can fairly leave to the chances of the conflict; but there are other matters we would declare neutral under the guarantee of the general common sense—and among them is music. Not on account of expediency, but from a love of justice the music of the Church should be kept free from all entanglement with the Ritualistic quarrel. It has nothing to do with the question, but stands apart, a divine ordinance in harmony with human instinct, and recognized by the universal Church as a common possession. The Ritualist, although he may employ it to add to the garniture of his service, cannot drag it down to the level of his symbolic paraphernalia; neither can the Evangelical, unless he have passed into a rabid condition, see in it a trace of the Scarlet Lady. But, spite of all this, Church music

is not entirely free from danger in connexion with the strife now raging. Ritualism has taken it up with enthusiasm, and is working for it with an earnestness which finds a powerful ally in the advancing taste of the community at large. Setting an example of considering Church music altogether apart from polemics—we say that in this matter Ritualism has done well. Reform was needed, and, naturally enough, the reformers are found in those who make the impressiveness of worship a cardinal point. Every sober-minded man will accept the result of their work with a gratitudo in no way diminished by its accidental connexion with much he may possibly feel bound to repudiate. But, unfortunately, religious controversy is a mortal enemy to sober-mindedness; and we are by no means sure that an efficient musical service is not even now looked upon in many quarters with suspicion or dislike. History has the credit of repeating itself; and we know the lesson of the past upon this very matter. When the early Nonconformists separated from the Church, unable in their protesting zeal to distinguish between things that differed, they repudiated the effective praise of God along with the obnoxious supremacy of the king; and classing the organ with the altar, would have nothing to do with either. What religious warfare has done once, it is not unlikely to do again. In point of fact, whenever a section of the religious world feels under a call to come out from among its fellow Christians and be separate, it is willing to go any lengths in the way of bearing testimony against them. In this lies the danger to Church music which we desire to point out as a preliminary step to its avoidance. The Ritualist leaves the whole lump of his services with music; the Evangelical, if he be true to the traditions of religious warfare, protests by reducing to a minimum the work of those who sit "in quires and places where they sing." High Church provides an elaborate setting of the Nicene Creed; Low Church retorts by reading the Psalms for the day. The one spares neither pains nor expense to make the choral service a worthy offering; the other, in reply, makes an ostentatious parade of neglecting the choral service altogether. Against this we should have nothing to say if Church music, as we find it among the Ritualists, were really an essential part of the machinery by which it is hoped to revive the influence of sacramentalism and priestcraft. So far from this being the case, the perfection of High Church music is one redeeming feature in the High Church movement, deserving to be imitated rather than to be looked upon with ill-concealed suspicion, or avowed dislike.

We plead, then, for the neutral position of music in the struggle now assuming such proportions. Surely the opposing parties have essentials enough about which to fight, without making the service of praise a matter for blows. The supernatural powers of the clergy, the efficacy of the sacraments, the legality of the so-called "legal vestments," the lighting of candles, the use of wafers, and the mixed chalice—here are only a few of the many questions awaiting solution by the fortune of war. On these points Ritualist and Evangelical may legitimately "tear each other's eyes;" but let them resist the temptation to drag music into the strife. Let them see in it a common ground for such harmonious action as is possible in our distracted Church—within the bounds of which no weapons of war may come. We notice with pleasure that at some of the choral festivals recently held in various parts of the country, every section of the Church has had its representatives; choirs, surpliced and unsurpliced, meeting as brethren; the voice of the "High" choir boy blending with that of the "Low" woman singer. This is as it should be. Music belongs equally to the entire Church; and, while one section should refrain from putting it forward as a party banner, the other, when it is so put forward, should decline to recognize it in that character. Thus neutralized and made the Luxembourg

of warring theologians, there will be a chance for the continued improvement of our Church music. Once looked upon as a sectional test, however, and a needless mischief will be done, which only the labour of many peaceful years can repair.

**GRAND ORGAN.**—This organ is built by Bryceson Brothers & Co., London, for the Town Hall, Penzance, Cornwall. It consists of three complete rows of keys, CC to A 58, and Independent Pedal Organ, CCC to F, 30 notes. The great organ and manual couplers are played by means of the pneumatic apparatus. The bellows supply three pressures of wind, and will be worked by hydraulic engines. The case is 32 ft. high, 20 ft. wide, 11 ft. deep, and shows a frontage of 16 ft. metal pipes, and projecting trumpets, richly decorated in gold and colours.

## SWELL ORGAN.

		Pipes.	Feet.
1. Bourdon and Double Diapason	Wood	58	16
2. Open Diapason	Metal	58	8
3. Keraulophon	Metal	46	8
4. Lieblich Gedact.	Wood and Metal	58	8
5. Principal	Metal	58	4
6. Echo Flute	Metal	58	4
7. Twelfth	Metal	58	3
8. Fifteenth	Metal	58	2
9. Cornopean	Metal	58	8
10. Oboe	Metal	58	8
11. Clarion	Metal	58	4
		626	

## GREAT ORGAN.

		Metal	Feet.
1. Double Open Diapason	Metal	58	16
2. Great Open Diapason	Metal	58	8
3. Violin Open Diapason	Metal	58	8
4. Stopt Diapason	Wood and Metal	58	8
5. Principal	Metal	58	4
6. Wald Flute	Metal	58	4
7. Twelfth	Metal	58	3
8. Fifteenth	Metal	58	2
9. Mixture (19th and 22nd) 2 ranks	Metal	116	
10. Double Trumpet	Metal	58	16
11. Trumpet	Metal	58	8
12. Clarion	Metal	58	4
		754	

## CHOIR ORGAN.

		Metal	Feet.
1. Dulciana	Metal	58	8
2. Viola	Metal	46	8
3. Rohr Flöte	Metal	46	8
4. Stopt Bass	Wood	12	8
5. Harmonic Flute	Metal	58	4
6. Lieblich Flöte	Metal	58	4
7. Piccolo	Metal	58	2
8. Clarinet and Bassoon	Metal	58	8
		394	

## PEDAL ORGAN.

		Wood	Feet.
1. Open Diapason	Wood	30	16
2. Violon	Metal	30	16
3. Bourdon	Wood	30	16
4. Violoncello	Wood	30	8
5. Trombone	Metal	30	16
6. Trumpet	Metal	30	8
		180	

## COUPLERS.

## SUMMARY.

		Stops.	Pipes.
1. Super-Octave Swell to Great.	Swell Organ	11	626
2. Sub-Octave Swell to Great.	Great Organ	12	754
3. Unison Swell to Great.	Choir Organ	8	394
4. Swell to Choir.	Pedal Organ	6	180
5. Choir to Great.	Couplers	9	
6. Swell to Pedals.			
7. Great to Pedals.	Total.....	46	1954
8. Choir to Pedals.			
9. Hydraulic Engines.			

3 Composition Pedals to Swell. 3 Ditto ditto to Great. 3 Ditto ditto to Pedal.

**MR. SIMS REEVES' CONCERT.**—The annual concert of Mr. Sims Reeves took place on Monday, June the 3rd, at St. James's Hall. The concerts of this great favourite of the public have been distinguished for years, not only for the variety of attraction contained in the programme, but for the infusion of music of a classic character, and their perfect adaptability to many tastes. On the present occasion Mr. Reeves contributed, as his share of the selection, Beethoven's "Adelaide," accompanied on the pianoforte by Madame Arabella Goddard; Dibdin's ballad, "Tom Bowling;" Blumenthal's song, "My Queen;" and Weber's melody, arranged as a song, "I'd weep with thee"—all of which he sang with that beauty of voice, freedom of style, grace of expression, and exquisite taste, which places him apart from all living tenors. In "Adelaide" he created an immense sensation, as, indeed, he never sang it with finer art, or finer voice; and the accomplished pianist, of course, came in for her share of the ovation. A rapturous redemand followed, but Mr. Sims Reeves very sensibly, as we think, declined the honour. Blumenthal's song and Dibdin's were both encored rapturously. For the latter, Mr. Reeves substituted the same composer's "Message;" for the latter, "My pretty Jane," Miss Louisa Pyne, Madame Patey-Whytock, and Mr. Patey were the vocal associates with Mr. Reeves. Spohr's "Rose softly blooming," and M. Gounod's "Berceuse," were admirably given by Miss L. Pyne. The popular "Dream Song," from *Naaman*, received every justice from Madame Patey-Whytock. Mr. Patey sang Neukomm's song, "The Sea," with his accustomed vigour and was encored. The instrumental performances comprised Thalberg's *Masaniello*, played with extraordinary effect by Madame Arabella Goddard, and encored of course, when the same composer's "Home, sweet home," was substituted; Beethoven's grand sonata, Op. 69, for violoncello and pianoforte, played by Mr. Charles Hallé and Signor Patti; Chopin's grand Polonaise, also for pianoforte and violoncello, executed by the same artists; solos by Weber and Chopin, for pianoforte, performed by Mr. Hallé; and one of Schubert's songs, "Latania," as a solo for violoncello, given by Signor Patti. Mr. Benedict and Lindsey Sloper were the conductors and accompanists. The audience was enormous. In fact, St. James's Hall could not by any possibility have been more crowded.

**ISLE OF WIGHT.**—(From a Correspondent.)—The Ryde Choral Society's last concert of the season (May 28th) attracted a very crowded audience, including the principal nobility and gentry of this fashionable town, who signified their approval of the performance in a most flattering manner. So much satisfaction was given that not a person left the hall until the last note of "God Save the Queen" had been sung. The first part was a selection from *Der Freischütz*; the second miscellaneous. Of the solos from Weber's opera we may mention particularly the recitative and air, "Through the Forest," sung by Mr. H. Pack; "Life is darkened o'er with woe," by Mr. Stone; the duet, "Come be gay and banish sorrow," by Mrs. Conduit and Miss Colenut—received with quite an ovation; and the grand *scena*, "Softly sighs the voice of evening," by Mrs. Conduit, who has many times delighted the Ryde audiences by her chaste and finished style of singing, but never more so than by her most admirable performance of this very difficult piece. The choruses were well given from first to last, and the whole performance seemed evidently to the satisfaction of the conductor, Mr. Conduit, to whom the subscribers and public are indebted for the pleasure of hearing this portion of Weber's magnificent work. In the second part Mr. Maberly gave us Storch's song, "Alone," his voice being eminently suited to this style of music. A descriptive song, entitled "The Newfoundland Dog," was well given by Mr. Day. The trio, "I'm not the Queen" (from Balfe's *Rose of Castile*), by Mrs. Conduit, Miss Colenut, and Mr. Pack, was so well sung that they were obliged to repeat it. The members (numbering nearly 100) sang "Good-night, thou glorious Sun" (by Smart) "Down in a Flow'ry Vale," "O hail us, ye free" (Verdi), and "God Save the Queen," with good, telling voice, and in excellent style. A *concertante* duet, for violin and pianoforte (on airs from *Guillaume Tell*), by Mr. Fletcher and Mr. Treckell, was encored. The overtures to *Der Freischütz* and *La Gazza Ladra*, and introduction and *valse*, "Les Roses," were capitally played by the band. Mr. Lake accompanied the few things requiring a pianoforte in his usual correct manner, and Mr. Fletcher led the small but very effective orchestra.

**STUTTGART.**—The tenth anniversary of the foundation of the Conservatory of Music here was celebrated in April last. In connection with this event, and while consenting to become the Patron of the Institution, the King of Wurtemburg has conferred the Frederick Order upon the Director, Professor Faist, in recognition of the admirable manner in which he has conducted the Conservatory, as well as of his distinguished labours in the domain of sacred music, and of the services rendered by him to national song.—The Professors attached to the Institution have presented Herr Sigismund Lebert with a very handsome silver goblet, as a mark of their appreciation of his efforts for the benefit of the Conservatory.

## Letters to Well-known Characters.

TO DR. A. S. SILENT.

DEAR DOCTOR.—On Friday week Mr. Henry Leslie gave his last concert for the season. It was a concert of the order "benefit," and a capital specimen of its class, because excellently well attended. I have no doubt whatever that the benefit was considerably more than nominal; and the belief satisfies my sense of justice. Mr. Leslie, sir, has deserved well of music-lovers this past season, if only for the two performances of *Antigone* you and I so much enjoyed in common with every body who attended them. But a man deserves well not only for what he has done, but for what he honestly intends to do. When, therefore, I read in the book of words, that—"In consequence of the success which the Mendelssohn concerts met with, Mr. Leslie will give during the season 1867-8 performances of several works of great interest, which have not been heard in London for a considerable length of time," I rejoiced all the more because a just fate sent him a bumper house. But if the celestial who has charge of audiences was propitious, what shall be said of those other Olympians who rule over the east wind and organs? One permitted Mr. Sims Reeves to be attacked and disabled; the other allowed the St. James's Hall organ to have its own way quite independent of the organist. So Mr. Sims Reeves did not sing (whereat there was much geese-like cackling), and the St. James's Hall organ did—but in such a manner that a stop had to be put to its display after a very summary fashion. Mr. Sims Reeves—I need not say—was missed and wanted; the St. James's Hall organ—I need not say—was missed and not wanted. Matters were therefore pretty fairly balanced, and the concert went off swimmingly.

Determined to play a fair game at "give and take," Mr. Leslie presented his patrons with a most handsome *quid*. Thus there were three parts to the programme, each being of fair average length; but as only the first two fell to my share I shall confine my attention to them. Part I. was secular, and contained several old and dearly loved favourites, which only need to be mentioned. Among these were Morley's "My bonnie lass," Marenzio's "Queen of the World," and Fleming's "Integre Vitæ." But there were also in the list the conductor's own "My love is fair," Callecot's "Once upon my cheek," and Bishop's "Chough and Crow"—all being sung with the Choir's well-known excellence. Morley was encored, standing alone in this respect. The solos were Gluck's "Che faro," admirably given by Madame Patey-Whytock, and a theme with variations from *Louise Langhams*, the work of Charles Thern, played on the pianoforte with remarkable neatness by the youthful brothers of that name.

The second part was devoted to sacred music, Mendelssohn's two Psalms, "Hear my prayer," and "Judge me, O God," being the principal features. The solo in the former was taken by Miss Edith Wynne. Had you been there, Doctor, and had you not lost your gloves some time ago, you would have ruined them utterly in frantic applause of the gifted young artist, hearing her sing with such unaffected earnestness—

"Oh! for the wings of a dove!  
Far away would I rove;  
In the wilderness build me a nest,  
And remain there for ever at rest."

I, for one, felt thankful that she is not likely to have her prayer answered. We can none of us spare Edith Wynne yet. The choral portions of both the Psalms were little short of perfection, and the treat of hearing them was, consequently, of the highest order. I can hardly say so much of Gounod's *cantique*, "Nazareth," sung by Mr. Chaplin Henry. Perhaps this is because I have heard it before once or twice, and find very little of the dreary enough for my taste. The same composer's "Sanctus," from the Mass for male voices was better, but that also fell flat. Not so Schubert's setting, for female voices, of the 23rd Psalm, an exquisitely simple and exquisitely beautiful work, which we worshippers of the unfortunate Viennese musician could hear ten times over without weariness. The ladies of the Choir have my thanks for doing it so much justice.

Other things there were worthy of note in the programme, but time and space fail me. To sum up in few words; nothing in

Mr. Leslie's season became him like the ending en't, and he is heartily bidden to go on and prosper by, dear Doctor, yours fraternally,

THADDEUS EGG.

*The Latch, May 29th.*

[Nevertheless, Miss Edith Wynne goeth to Yankee-land; and, moreover, is about, ere long, to be unwynned—at least so wag the sundry tongues of rumour—A. S. S.]

TO C. L. GRUNEISEN, Esq.

SIR.—Attention has often been called to the confusion of styles at those lyrical Babels, the Royal Italian Opera and Her Majesty's Theatre, where the productions of the dramatic composers of all nations are performed by singers from all countries, in various foreign modifications of the Italian language. *Not only are styles mixed up together in this sense—that a work of Mozart's will be followed by one of Auber's, which will give place to one of Verdi's, which will be succeeded again by one of Flotow's, but at one theatre at least ballet-music, and, of course, ballet-dancing with it, is often violently introduced into the middle of an opera, and for no better reason than because the same sort of absurdity is perpetrated, in a far less absurd manner, at the Grand Opéra in Paris.* Formerly the ballet used to be kept in its proper place; and, unless it had been so ordained by the operatic composer, the hopping, skipping, and jumping of the dancers was never allowed to interfere with the performances of the singers. *But at the Royal Italian Opera, which was founded with the declared object of giving complete and as nearly as possible perfect representations of the most celebrated lyrical dramas, the most extraordinary liberties are taken with the works represented.* The operas produced at the French Académie are all furnished with *ballet-divertissements*; not because it was ever held by a composer that *ballet* was a necessary ingredient in that curious musical and dramatic salad called *opera*, but because the French happened to be ridiculously fond of dancing, and because one of the clauses in the patent of the theatre stipulated that every operatic work produced should be provided with a *divertissement*. The French theatrical patents contained very precise conditions, which were stringently enforced. At the Académie it was absolutely necessary that the particular class of opera cultivated there, and formerly entitled "grand opera," should contain dancing. The subject might be ancient or modern, sacred or profane, classical or romantic; the one thing requisite was that there should be dancing. At the Opéra-Comique, where the works were often no more "comic" than at the Grand Opéra they were "grand," the constant employment of recitative, instead of spoken dialogue, was prohibited, as at the Académie it was made obligatory.

At some theatres it was impossible to sing without speaking; at others it was forbidden to speak without singing. It is true, no doubt, that "Le Français, né malin, forma le vaudeville," but the dramatic piece entitled "vaudeville" (Boileau spoke only of the song so-called) was "formed," not spontaneously, by French writers, but artificially, and through the restrictive action of the laws regulating the theatres. A manager obtained a patent for comedies containing vaudevilles. After that, if his comedies did not contain vaudevilles the Comédie Française complained that its rights and privileges were being infringed upon. If, on the other hand, the vaudevilles had been fully developed in a musical sense, and had been connected by recitatives, the Grand Opéra would have declared itself aggrieved, as it in fact did when, towards the end of the eighteenth century, a series of regular operatic performances were given in Paris by an Italian company. In England, also, some curious devices used to be resorted to for avoiding the laws relating to theatrical performances. A tragedy acted to the sound of music was held—with justice, perhaps—to be a tragedy no longer, and Shakspeare could be played anywhere if he was only accompanied by a sufficient number of fiddles. But the pressure of our theatrical laws does not appear to have been sufficiently heavy, or sufficiently constant, to force into existence any new dramatic form. In France it has been otherwise, and what some persons seem to look upon as natural beauties peculiar to the French stage are, in fact, defects caused by an absurd system of theatrical legislation and supervision. The original representative of the valet in *L'Avare* was a lame man; consequently he walked with a limp, which was imitated by his successors, and in time became one

of the traditions of the part. In the same manner—except that here law and custom went together—*divertissements* have been introduced by the French into so-called “grand operas” with so much uniformity that, to a Frenchman, or to an Englishman who looks at the stage through French opera-glasses, no “grand opera” now seems complete without one.

It must have puzzled French librettists now and then to introduce *divertissements* into their operas with the least possible amount of inappropriateness. But there is an art, or rather a knack, of doing this as of doing other things. A king, if there happens to be a king in the opera, can always say that he wants to be amused, and thereupon order his courtiers to begin dancing. Peasants, too, dance on the slightest provocation, even in England (*vide Martha*), though, as a matter of fact, English peasants do not dance until they get drunk, and when they get drunk they are taken into custody. In an opera of modern European life the only way of dragging dancing into an opera is by introducing a ball, which for the sake of picturesqueness must be a masked ball. Rossini, in *Guillaume Tell*, got out of the dancing difficulty like a man of genius, by writing very original, very characteristic, and altogether very admirable music for the inevitable *divertissement*. In the *Trovatore*, arranged in the French style, and served up under the name *Le Trouvère*, the gypsies of the second act are made to dance, which is quite as natural as that they should sing. In the French opera version of *Don Giovanni* the *divertissement* is only a development of the minuet in the banqueting scene. But how was the music to be obtained? Gluck at least furnished his own music for the *chaconne* for which he was compelled to tolerate the introduction into his *Iphigenia in Tauris*. In the case of a work by a deceased composer who had forgotten the ballet music, one would have thought that an exception might have been made, and that the ballet dancing prescribed by rule might for once have been dispensed with. But no, the French would have their ballet; and that the ballet music of *Don Giovanni* might be more or less in the style of the rest of the work, they went to Mozart for it, and adapted to dancing purposes what was deemed an appropriate movement from one of his symphonies.

If our English managers wish to imitate the French operatic system—which we hold to be altogether a mistake—they should at least imitate it in a good spirit. It was absurd to make Gluck write dance music for his classical operas, but it would have been more absurd still to have made any one else write it in place of him.

SHAYER SILVER.

[The Italics are not by Mr. Silver, who, nevertheless, seems to be groping about in a fog of his own breathing—or at least to be hotly engaged in sciomachy. No doubt, Mr. Gruneisen, to whom his singular letter is addressed, will give him the retort courteous—at any rate, with regard to the wildly extraordinary charge Mr. Silver has brought against the Royal Italian Opera. Though at home, Mr. Silver was never more abroad, never less “across opera.” He seems to have found the nest of a female zebra.—A. S. S.]

TO ABRAHAM SADOKE SILENT.

SIR,—Will Baker Butcher, Esq., or Butcher Baker, Esq.—which is it?—think I am invading his province if I mention that on Tuesday last I went to Her Majesty’s Theatre in the full hope and belief of witnessing Beethoven’s *Fidelio*, and was very much disappointed to find that Donizetti’s *Lucia di Lammermoor* was to be played in lieu thereof, as Mdlle. Tijetjens was suffering from an attack of influenza. Paul Moisit and Abel Grog adding their entreaties to that of Mrs. Hard, I nevertheless remained, and was rewarded by a very capital performance of the part of the unhappy heroine by Mdlle. Sinico, the mad scene being remarkably impressive and well deserving the loud and unanimous applause and the recall which it commanded from a particularly full house. As might be expected from so practised an artist, M. Gassier was thoroughly at home in *Enrico Aston*, and Mr. Tom Hohler was intrusted with the character of Edgardo, which he exerted himself most creditably to sustain, and was honoured with a recall after his death scene. Why does Signor Bossi as Raimondo make his face up to resemble a god wot what?

DRINKWATER HARD.

TO DISHLEY PETERS, Esq.

SIR,—Why do you permit Dr. Abraham Sadoke Silent to interfere with my “copy,” alter my words, and then accuse me of “floundering about in a stagnant pond of error?” In my notice of the National Choral Society last week, I am made to say “that the *Post* has probably good authority for stating ‘that no composer since the days of Dr. Calicot, &c., &c.’” and in the note your colleague (who so correctly writes himself down as A. S. S.) remarks that “the *Times* never said anything about the prizes of Mr. Martin.” Blunder number one. Now for blunder number two. I spoke of the (defunct) *Critic*, thereby meaning the newspaper of that title and not the writer (Shaver Silver or otherwise), of the hyperbolical prophecy alluded to. Had my manuscript been allowed to remain in its integrity the meaning would have been clear enough, but to meddle and to muddle are not altogether dissimilar operations when conducted by the learned Doctor, who loses no opportunity of appending a flattering foot-note to communications, for which the *M. W.* should be grateful instead of abusive. I enclose Mr. Martin’s printed bill in order that you may see my authority for giving the quotations which have been so clumsily tortured. Yours (as you treat me),

DRINKWATER HARD.

*The Pump, Spring Gardens, 3rd June.*

P.S.—Between the acts of *Don Giovanni*, on Friday last, I overheard a controversy between Mr. Shaver Silver and Dr. Abraham Sadoke Silent as to the merits of the book of that famous opera. Mr. S. S. was gravely argumentative and seriously logical. Dr. A. S. S. was the reverse. As I knew that under these circumstances a satisfactory conclusion would hardly be expected, I left the disputants, preferring to their duet the delicious voice of Adelina Patti, whose *Zerlina* is more fresh and charming than ever. “Vedrai carino,” “Batti, batti” (which should now be “Patti, Patti”), these are things to be treasured, and go far to efface the remembrance of the new “Don” and the dismal drolleries of his singing man as enacted by Signor Ciampi.—D.H.

[There was no “integrity” in Mr. Hard’s manuscript. If he cannot acquire the art of expressing himself clearly he had better at once go to bed, and smother himself in blankets. At the same time, the joke about “Batti, Patti” is, after its manner, not of the best.—A. S. S.]

TO GEORGE GROVE, Esq.

SIR,—As we have “been” getting sentimentally spoony about M. Gounod, who made two lovers sing very prettily in a garden, so we are getting morbidly testy about Schumann, who was not kept out by criticism. Good things have but to be heard and down go the critics. The merits of Schumann have been greatly discussed. Why should critics stand aside and let the public choose? The dandy dilettante element now creeping into the press asks too much. Do they want criticism to be all praise, or a mere flat common-place made up equally balanced, *pro* and *con*, *quand même* (*nein con*)? If so, let your dilettante do it. But unhappily he can’t, any more than he can play the fiddle. Only a poet, \* \* \* one of the most fascinating of critics, but no more a technical critic than Berlioz.—Yours,

THOMAS NOON GADD.

TO SHIRLEY BROOKS, Esq.

SIR,—The fifth concert of the Philharmonic Society was in many respects the most interesting that has taken place this season. The two movements from Schubert’s unfinished symphony in B minor; Beethoven’s *Pastoral Symphony*, the best known and most universally admired, if not absolutely the finest of the immortal nine; one of Mendelssohn’s concertos for the pianoforte; a concerto by Molique, for the violoncello; and Cherubini’s overture to *Anacreon* were the instrumental pieces included in the programme. Schubert’s music, which, one would have thought, had only to be heard to be admired, has not been estimated at its true value in England until within the last few years. The story of Schubert’s symphony in C having been tried by the Philharmonic band and found wanting is well-known, and is instructive, as proving that musicians are not always the best judges of music. Nevertheless, it would be unsafe to push this argument too far, inasmuch as the work rejected by a body of self-opinionated executives had been strongly recommended to them by the greatest composer of the period. At present the view entertained by Mendelssohn in respect to Schubert’s orchestral compositions seems to have been adopted by the Philharmonic Society generally.

It was only a question of time. The symphony in C was not liked at all when it was first tried at a Philharmonic rehearsal, and was accordingly thrown on one side. It was not liked very much when it was played in public three or four years ago at one of the concerts of the Musical Society of London, under the direction of Mr. Alfred Mellon. There must be some determined amateurs in London, members of public associations and private cliques, who think it the correct thing to pooh-pooh every new work, especially if it be a work of high pretensions, as there are members of clubs who black-ball all candidates for election from a mere love of exclusiveness. However, when Mr. Manns took Schubert in hand and introduced him to the general public at the Crystal Palace, his merits were soon recognized. After the symphony in C Mr. Manns gave the fragments of the symphony in B minor, and with so much success that a place for that work, or portions of a work, has now been found in the not very accommodating repertory of the Philharmonic Society. The two movements of Schubert's symphony were admirably played by Mr. Cusins' band.—Yours respectfully,

GROKER ROORES.

## TO HOUGHTON CHEESE, Esq.

SIR.—The fourth Opera Concert at the Crystal Palace, on Saturday last, drew together an enormous attendance. To the charms of exceptionally lovely weather were added the attractions of Madlle. Adelina Patti, who was unquestionably the "bright, particular star" of the day. "Let the bright S-raphim" (trumpet *obbligato* Mr. T. Harper), and "Home, sweet home," were the songs set down for this most accomplished lady, and so much were they to the taste of the hearers that a universal demand was raised for encores to both. Madlle. Patti repeated the first air, and for the second substituted "Twas within a mil- of Edinburgh town," which also seemed to awaken sensations of lively pleasure. Madame Lemmens-Sherrington was recalled and much (and justly) applauded for the shadow song from *Dinorah*. Madlle. Nau has flexibility and execution, but as her voice is too small to make any effect at Covent Garden, one may well imagine that it would be all but inaudible in the great transcript of the Crystal Palace. Another performance of the inaudible class was Bottesini's double-bass solo, the "Carnaval de Venise," which was mere dumb show to all but those in the first half-dozen rows. Fortunately the public have long since fully recognized the marvellous ability of the great Italian contra-bassist. Madlle. Morensi, Signori Fancelli (*tenorino*), Ciampi Tagliafico, and Capponi were the remaining artists, and the programme was of the usual "summer" kind, which, I need hardly say to the frequenters of the "winter" series, is not remarkably interesting, consisting of a series of more or less hackneyed operatic pieces, occasionally relieved by the Crystal Palace Choir, and only redeemed from utter insipidity by Beethoven's overture to *Egmont*. Surely the gaily dressed throng who contribute to make these summer entertainments at least a brilliant show might be gradually taught to tolerate at least a second overture.

DRINKWATER HARD.

## TO WILLIAM CHAPPELL, Esq.

SIR.—I very much wish to obtain a song which I once heard, but of which I do not think I know the proper name, and so have taken the liberty of addressing you, thinking, perhaps, from a few particulars which I recollect of it, you might recognize it and be able to tell me where I may procure it. It is a bass-song, called, I believe, "The Triumph; or, Music in the Drum," and commences with a recitative, after which the song commences with the words, as near as I can recollect:—

"When all is still on Death's devoted soil,  
The . . . . war-worn soldier rests from toil, &c."

And farther on in the song—

"He hails in his heart the triumph yet to come,  
And hails thy music in the drum."

I am rather doubtful if I have quoted them correctly, but that is at least the substance of them. I have tried to obtain the song through some publishers, but cannot find one that knows it, and it is in the hope that you might be able to give me the required information that I have taken the liberty of addressing you. An answer through the medium of the "Letters addressed to Well-known Characters," in the *Musical World*, will greatly oblige, yours respectfully,

A. T. N.

London, June 3rd, 1867.

## TO THE EDITOR OF THE "TIMES."

SIR.—The first International Exhibition in 1851 was remarkably successful in a pecuniary point of view, the net profit, if I remember correctly, amounting to more than 200,000*l.* That sum was vested in Commissioners, with the express stipulation that it should be devoted to the promotion of science and art. They purchased the Gore estate with that object, and every one knows how that estate has been appropriated, though I am not aware whether the public has ever been made fully acquainted with the proceedings of the Commissioners and the state of their accounts. Land at South Kensington has very much increased in value since 1851, and as a large portion of the Gore estate is now covered with first-class houses, the income available for the promotion of science and art at the disposal of the Commissioners is probably considerable. At present it does not appear that any sensible part of that income has been applied to scientific purposes. However, that may be, the doubt has occurred to many persons of late, whether the Commissioners are legally justified in having given land of the value of about 60,000*l.* for the site of the Albert Hall, and in addition a guarantee of 50,000*l.* towards the expense of its erection. The estimated cost of the building is 200,000*l.*, and of this sum the greater part has been raised by the actual sale of boxes and stalls, which can be dealt with by the purchasers like other similar property in theatres, for example. The question is, have the Commissioners the power thus gratuitously to present any parcel of their landed estate to what is virtually a private corporation? I know that not a little curiosity is felt on this point, and therefore, Sir, I submit it to your consideration in the hope that a decided "yea" or "nay" may be given from an authoritative source. I will not here inquire what possible connection there can be between such a Hall and Science, properly so called. Science, it is true, is a somewhat vague term, and may admit of wide and convenient interpretation. No evidence has yet been advanced in proof of such connection. This I know, that one of the 1,000 purchasers of boxes assured me that he made the investment in the expectation that the Hall would become a fashionable West-end opera, and would ultimately turn out a good speculation. Well, Sir, should this result happen there need be no occasion for regret. A magnificent organ is already ordered, as you stated a day or two ago, and the internal arrangements of the building have been designed with especial reference to musical entertainments. But let us designate the Hall, until a few days ago officially termed the "Central Hall," by its right name, "Hall of Arts," Hall, indeed, of anything but Hall of Sciences in the usual acceptation of that word.—I am, Sir, your obedient servant,

May 23.

J. J. J. J. J.

## TO RAPHAEL COSTA, Esq.

SIR.—Signor — has neither the *vis comica*, nor anything else that is comic, about him—except, indeed, his unavailing endeavours to be funny. Yet there are few things sadder than a joke that fails to make you laugh, and Signor — cannot even make his audience smile. It is perhaps to compensate for this that he wears a perpetual grin on his countenance.—Your obedient servant,

HOUGHTON CHEESE.

## TO CHARLES LYON, Esq.

SIR.—If Mr. John Bookey's ballad concerts are not excellent entertainment that is the fault of our English ballad music and not of Mr. John Bookey.—Your obedient servant,

S. T. TABLE.

[If the English ballad music is excellent entertainment it is not the fault of Mr. John Bookey but of Mr. John Bookey's ballad concerts.—A. S. S.]

## TO PROFESSOR STERNDALE BENNETT.

SIR.—On the first of June the Kölner Sängerbund (1) gave a grand concert for the national fund raised for Ferdinand Freiligrath the German Poet in distress in London. The programme was nearly the same we had on the occasion of the jubilee of the Kölner Männergesangverein, containing composition of Bruch, Gernsheim, Hiller, Brombach, Beethoven etc: The only novelty introduced were three beautiful pieces for the pianoforte, *Gavotte*, *Sarabande*, and *Courante*, composed and magnificently played by Papa Hiller, and the celebrated

(1) *Errata corrigere to my last communication.* Some thirty members of the Kölner Männergesangverein left it in 1855, and formed a new society called Kölner Sängerbund; the one giving the present concert. The Städtische Gesangverein is an old independent musical Society. The motto of the Sängerbund is "In Fried und Streit Ein Lied ist gut Geleit."



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